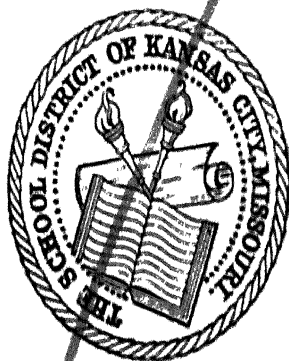




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A N C I E N T A R T

AND ITS REMAINS;

OR A

MANUAL OF THE ARCHÆOLOGY OF ART.

BY C. O. MÜLLER,

"Author of *"The History and Antiquities of the Doric Race," "A Scientific System of  
Mythology," &c.*

NEW EDITION, WITH NUMEROUS ADDITIONS

BY F. G. WELCKER.

TRANSLATED FROM THE GERMAN

BY JOHN LEITCH.

L O N D O N :

HENRY G. BOHN, YORK STREET, COVENT GARDEN

M D C C C L I I .

## Reference

DEDICATED  
TO  
THE RIGHT HONOURABLE  
SIR ROBERT PEEL, BART., M.P.,  
WITH  
SINCERE ADMIRATION  
OF  
HIS VIRTUE AND TALENTS,  
BY  
THE TRANSLATOR.

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## TRANSLATOR'S PREFACE.

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IN this Translation I have endeavoured to avoid, as much as possible, the introduction of new words; but, in the original, various technical terms occur, with which, notwithstanding their novelty to the English reader, I could not dispense; because their rejection would occasion, in some measure, a sacrifice of sense, or a disturbance of the system pursued by the author,—as in *Tectonics* and *Architectonics* for example. I may also mention the word *sculpture*. It is not, I believe, in use in our language, but as *sculptura* designates a particular branch of ancient art, I did not hesitate to Anglicise it. It may be proper also to explain, that throughout the work a distinction is kept up between *column* and *pillar*, the former denoting the circular supporting member of the different orders of architecture, the latter the square pier. The words *formative* and *plastic*, likewise, are employed as convertible epithets, except in a few instances where the latter is used in its original and more restricted sense; in these, however, its meaning may be discovered from the context.

The most learned of my readers will be most ready to make allowance for the difficulties of my task, which were greatly enhanced, at least in the notes, by the author's desire to express his ideas in the briefest possible manner. By the perhaps too unsparing use of ellipsis he has frequently rendered his meaning obscure or ambiguous. In some instances I was enabled to discover the sense by my recollection of the monuments described, in many others by reference to the author's sources, and in some cases I have derived considerable benefit from the suggestions of Professor Donaldson, whose valuable works on the architectural remains of Greece and Italy are so frequently referred to by Müller, and to whom I take this opportunity of offering my warmest thanks for his obliging assistance. Nevertheless I cannot flatter myself that I have always succeeded in overcoming the difficulties I have had to encounter, and, in glancing over the work, I still find passages which I should have wished to amend.

It would certainly have been desirable to have the references throughout the work verified, but I was withheld from making this addition to my labour, by their immense number, my other engagements, and the difficulty of getting access to the works referred to, many of which are not to be found in any of our public libraries. However, I have in numerous instances consulted the authorities quoted, when I wished to clear up any doubt or obscurity; and on such occasions I have very rarely discovered any inaccuracy in the citation. When I was aware of any foreign work having been translated into English I transferred the reference to the translation.

The present work will probably be followed by Müller and Oesterley's "Monuments of Ancient Art," when the original work, which is now in course of publication at Göttingen, will have been completed. It is intended as a companion to this Manual, and contains numerous plates illustrating the different periods of art, according to the system here pursued.

LONDON, 22 WELBECK STREET,  
*July, 1847.*

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The present edition of this work, besides containing all the additions in the last German edition, which were partly derived from the manuscripts of the lamented author, and in great part contributed by the Editor, Professor Welcker of Bonn, is enriched with a considerable number of additions which that eminent archæologist was so obliging as to transmit to me while the translation was passing through the press. It will be easy to distinguish his share in the work, as his contributions are all enclosed within brackets. The paragraph on Nineveh was written before the publication of Capt. Layard's work, and his discoveries, therefore, are not mentioned. I very recently requested from Mr. Welcker a supplementary notice of them, which I would have appended to the book, but he thinks it better to be silent until he can obtain a more connected and leisurely view of those important discoveries, and be thus enabled to treat the subject in a more complete and satisfactory manner.

The additions, which are with very few exceptions confined to the notes, amount altogether to several thousands, and this edition is nearly a fourth larger than the last.

J. L.



## AUTHOR'S PREFACE.

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As the book which I now present for a second time to the public, has been found useful in its earlier form, I have allowed the latter to remain on the whole unaltered, and have even marked several new paragraphs (§. 75\*. 157\*. 241\*. 324\*. 345\*. 345\*\*.) so as that the previous arrangement might not be disturbed by them. I am indeed aware that much other information on inscriptions, coins, and the topographical references of monuments might be expected in a Manual of Archæology; but I have been forced by my plan to exclude everything whereby our knowledge of the formative art in antiquity was not immediately advanced, and have been obliged, therefore, for example, to treat coins merely as highly important remains of ancient art, but not as monuments of the political life and commerce of the ancients—the chief consideration, and which has been still too little brought into view, in this study. On the other hand, I am in like manner convinced, that far more can be done than this Manual attempts, in the exposition of the internal principles by which the artists were guided, consciously or unconsciously, in the development of their ideas. However, I have also, in this new edition, adhered to the opinion that its object should be nothing more than to collect the sum and substance of the previous treatment of the science, and, therefore, that it should only communicate the most certain and evident observations on these questions, which have not yet been sufficiently examined in their higher connexion. I have considered it my duty to practise a similar self-denial in regard to the mythology of art, on which my views still differ widely from those which are held, for the most part, by the present generation of archæological inquirers. If, as they assert, the sculptors of antiquity sought consciously and designedly to express in their works certain fundamental ideas of heathendom, which are therefore to be interpreted, so to speak, as hieroglyphics of a physical theology, we ought not, in my opinion, to expect from the artists of the best era of Greek art a greater knowledge of their hereditary faith than we should from any person among the people; but every thing else was, with the creative spirits among the artists, an activity as free and peculiar to them, dependent only on the requirements of their art, as the development of any mythus into a Sophoclean tragedy. In whatever way this question, which ought to receive in our time a thorough investigation, may be decided, the adherents of this doctrine cannot bring against the present Manual the reproach

that it gives little information regarding an ancient system of theology which can be discovered alone from works of art.

But I have so much the more endeavoured to complete, define more precisely, and arrange more accurately the facts which should find a place in my book. The great additions to our knowledge of ancient art during the last few years have not been patched on, in notices hastily raked together, but have, with continued attention, been interwoven with the whole. The numerous criticisms to which the work has been subjected on the part of various learned archæologists, have also been carefully turned to account. But, altogether, I may say that the labour attending this second edition has been scarcely less than that which was at first expended on the entire work.

I cannot flatter myself that I have always hit the proper medium between scantiness and superfluity of materials. Those who possess a knowledge of the subject will readily discover the principles which I laid down for myself as to the facts and monuments which the work should embrace; but in many cases, however, I might be guided merely by a subjective, sometimes by a momentary feeling. My task was rendered more difficult from the circumstance that I intended my book to form at the same time a basis for oral expositions and a Manual for the private student, as a separation of the two objects might not be advisable in the present state of our studies. Hence there is more matter given in this book than can be developed and exhausted in an academical course of a hundred lectures; and although, perhaps, it might be made the basis of archæological prelections of very different kinds, yet each lecturer might still employ a free and independent method of his own; indeed, the author himself has latterly found it the best plan to anticipate in the first or historical part what it is most important to know on the technics, forms and subjects of ancient art, without being the less convinced on that account that the systematic arrangement of the second part is of essential advantage to the study.

GOTTINGEN, *January 1835.*

## EXPLANATION OF ABBREVIATIONS AND METHODS OF CITATION.

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- C. A. stands for *Catalogus Artificum* (by Sillig).  
 C. I. — *Corpus Inscriptionum Græcarum* (by Böckh).  
 D. N. — *Doctrina Numorum* (by Eckhel).  
 D. A. K. — *Denkmäler der Alten Kunst*, see page 18.  
 G. — *Galérie, Galeria*. G. M. — *Galérie Mythologique* (by Millin).  
 g. — *gens* (in the so-called family coins).  
 Inst. — *Instituto di Corrispondenza Archeologica*, see page 17.  
 M. — *Museum, Musée, Museo*.  
 M. I. Mon. In. — *Monumenti Inediti, Monumens inédits*.  
 N. — *Numi*. N. Brit. — *Veterum popul. et regum numi, qui in Museo Britannico asservantur* (by T. Combe).  
 N. H. — *Naturalis Historia* (by Pliny).  
 N. Pomp. — *Pompeiana, New Series* (by Sir W. Gell).  
 No. — *Number* (in the enumeration of Monuments).  
 Ol. — *Olympiad*.  
 P. gr. — *Pierres gravées*.  
 PCl. M. PCl. — *Il Museo Pio-Clementino*, see page 17.  
 V. — *Villa*.

In the titles of books B. denotes Berlin, F. Firenze, L. London, N. Napoli, P. Paris, R. Roma, V. Venezia.

In the Mythological Division the single initial letters constantly denote the deity named at the beginning and in the heading of the Section.

The figures accompanying the Letter L. denote the numbers of the antiquities in the *Musée Royal* in the Louvre according to the *Description* of 1830. (see p. 288.), those with the antiquities of Dresden, the numbers in the *Catalogue* of 1833 (see p. 292.), and those marking the antiquities of Munich are taken from the *Description* of the *Glyptotheca* by Klenze and Schorn. The antiquities in the British Museum are sometimes quoted by the numbers which they had in the year 1822.

R. with a number cites the remark on the paragraph; the number alone refers to the division of the §. itself. The Remarks always belong to that division of the §. which has the corresponding No. on the margin.

Bouill. The work of Bouillon the painter (see p. 17.) is, for the sake of brevity, always quoted so as that the numbers of the plates run on from the beginning to the end of each volume.

Micali's Engravings (see p. 160.) are always quoted in the new and enlarged form of the work, if the earlier edition is not expressly mentioned.

Mionnet's Empr. refers to the impressions of coins enumerated in the Catalogue d'une Collection d'Empreintes. Paris an. 8., and which are in the archaeological collection of Göttingen, together with numerous additional impressions from the same hand. The latter are quoted by the numbers which they bear in Mionnet's Description de Médailles antiques Grecques et Romaines. Mionnet Pl. denotes the volume of engravings which accompanies the Description.

In the enumeration of monuments of one kind a semicolon between the references denotes the difference of the monument. For example two different statues are indicated by M. PCl. ii, 30 ; M. Cap. iii, 32. one and the same by M. PCl. i, 12. Bouill. i, 15.

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# INTRODUCTION.

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## A. THEORETICAL PORTION.

### I. ANALYSIS OF THE IDEA OF ART.

§. 1. ART is a representation, that is an activity by means 1  
of which something internal or spiritual is revealed to sense.—  
Its only object is to represent, and it is distinguished by its 2  
being satisfied therewith from all practical activities which  
are directed to some particular purpose of external life.

2. Because the exercise of art is aimless it is often called, especially  
among nations of a practical turn of mind, a sport, *ludus*. Useful in  
contradistinction to fine art is mere handicraft.

---

2. The more immediate determination in art depends espe- 1  
cially on the kind of connexion between the internal and the  
external, the representing and the represented. This con- 2  
nexion must absolutely be one imparted of necessity in the  
nature of man, not assumed from arbitrary regulation. It is 3  
not a subject of acquisition, although it may exercise greater  
or less influence on different natures and different stages of  
civilization.

3. The spiritual significance of a series of tones, the character and  
expression of a countenance, are not learned, although more strongly  
and delicately felt by one than another. Nature herself has established  
this sympathy of the mind with sensible forms, and on it all art depends.

3. At the same time this correspondence in art is so close 1  
and intimate that the internal or spiritual momentum imme-  
diately impels to the external representation, and is only com- 2  
pletely developed in the mind by the representation. Hence 2  
the artistic activity is from the very beginning in the soul  
directed to the external manifestation, and art is universally  
regarded as a *making*, a *creating* (art, τέχνη).

1. The artistic representation, according to Kant, Kritik der Urtheil-  
skraft, s. 251, is a representation properly so called, *ὑποτύπωσις*, *exhibitio*,  
and not a *characterism* like language which is only a means for the re-  
production of notions, and does not immediately represent them.

1 4. The external or representing in art is a sensible form.  
 2 Now the sensible form which is capable of expressing an  
 internal life can be created by the fancy, or present itself to  
 3 the external senses in the world of reality. But as even ordinary vision, and much more every artistic exercise of sight, is at the same time an activity of the fancy, the form-creating fancy in general must be designated as the chief faculty of representation in art.

3. "The painter really paints with the eye; his art is the art of seeing with regularity and beauty. Seeing is here entirely active, quite a formative activity." Novalis ii. s. 127. The difference, therefore, between imitative and freely-creative art is not so distinct as it may appear.

5. The creative fanciful conception of the artistic form is accompanied by a subordinate but closely connected activity—the representation of the form in the materials—which we call execution.

For example, the representation of the musical tone by song or instruments, of the form of an organic body in stone or by colours. The less the artistic activity is developed, the less is the execution separate from the creation of the form, and the fashioning in the materials *seems* to be the first, the original object.

6. To the internal or represented in art—the spiritual life whose corresponding and satisfying expression is the artistic form, the soul of this body—we apply the term *artistic idea*, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form.

Even a work of art copied from nature has still, however, its internal life in the artistic idea, that is, in the mental emotion to which the contemplation of the object gave rise.

7. The artistic idea is never an idea in the ordinary sense (Die Kunstidee ist niemals ein Begriff), inasmuch as the latter is a frame into which different phenomena may fit, whereas the artistic idea must stand in the most intimate agreement with the altogether particular form of the work (§. 3), and therefore must itself be altogether particular; hence also the idea of a work of art can never be rendered in a thoroughly satisfactory manner by language, which is merely the expression of ideas or notions.

This idea has no expression except the work of art itself. Representation of notions in art (for example, truth) is only apparent. A notion is not represented by a work of art, but rather a sum of concrete ideas and impressions which lie at the bottom of it. Allegory which indicates notions by external shapes, with the consciousness of their difference, is

a play of the intellect which does not, strictly speaking, lie within the sphere of the artistic activity.

8. The artistic idea is rather an *idea of a peculiar individual kind*, which is at the same time united with a strong and lively feeling of the soul, so that sometimes idea and feeling lie combined in one spiritual condition (an obscure mood), sometimes the idea comes forward more detached, but yet in the creation as well as the adoption of the artistic form the feeling remains predominant.

1. Schiller, in his correspondence with Göthe (vol. vi. Letter 784, p. 34), speaks in an interesting manner of the *obscure total idea* which precedes the production of a work of art, as the germ goes before the plant. Schiller's *Auserlesene Briefe* iii. s. 228.

2. The artistic idea of a simple melody which expresses a certain mood of the soul may be compared with that of a kindred work in sculpture. The music of a dithyramb and a Bacchian group have to represent high-related ideas, but the group, even without taking into account the more fixed sensible impression of the artistic forms, represents the idea on which it is based in more perfect development and with greater distinctness.

## II. THE SIMPLEST AND MOST GENERAL LAWS OF ART.

9. The laws of art are nothing else than the conditions under which alone the sensibility of the soul can be excited to agreeable emotions by external forms; they determine the artistic form according to the demands of sensibility, and have their foundation therefore in the constitution of the sensitive faculty.

2. This constitution is here merely recognised in its manifestations; the investigation of it belongs to psychology.

10. The artistic form must in the first place, in order to excite a connected emotion in the sensitive faculty, possess a general conformity to laws, which is manifested in the observance of mathematical relations or organic forms of life; without this regularity it ceases to be artistic form.

Music affects us only by incorporating itself with mathematical relations, and sculpture only by investing itself with the organic forms of nature; if they tear themselves away from these they lose the ground on which they can find access to our minds.

11. But this conformity to law is not in itself capable of expressing an internal life; it is only a condition of representation, the boundary of the artistic forms which range to and fro within, modifying, but on the whole preserving this conformity.

This is the relation of the harmonic laws to melody, of the law of equilibrium in rhythm to the multiplicity of measures, of the organic fundamental form to the particular formations of the plastic art; viz. that these laws indeed condition the representation, but do not yet contain any representation in themselves.

12. Whilst this regularity is the first requisite in the artistic form generally, beauty is a more immediate predicate of the artistic form in reference to sensation. We call those forms beautiful which cause the soul to feel in a manner that is grateful, truly salutary and entirely conformable to its nature, which, as it were, produce in it vibrations that are in accordance with its inmost structure.

Although the theory of art, by such a definition, consigns the further inquiry into the nature of the beautiful to æsthetics as a part of psychology; it may be seen, however, even from what has been laid down, how the beautiful severs itself from that which merely pleases the senses, and also why desire and personal interest are shut out from its enjoyment. "I wish some one would try to banish the notion and even the word *beauty* from use, and as is right put *truth* in its most complete sense in its place." Schiller, Briefwechsel II. s. 293.

- 1 13. As the soul naturally strives after this grateful and salutary emotion in its sensitive life, so the beautiful is certainly a principle of art, without, however, being ever in itself an object of representation, artistic idea in the above sense, as the latter (§. 7) is always an absolutely particular idea and
- 2 sensation. On the contrary, beauty, carried to the highest point, even stands in direct hostility against every endeavour to produce something particular.

2. Hence the profound apophthegm of Winckelmann (vii. 76), that perfect beauty, like the purest water, must have no peculiarity. It has been disputed whether the beautiful or characteristic is an important principle of art. A thorough destruction of beauty and regularity by exaggerated characterizing is caricature; on the contrary a partial, on the whole self-neutralizing destruction (dissonance, arrhythmy, apparent disproportion in architecture) may become an important means of representation.

14. The sublime and the graceful may be regarded as opposite points in the chain of sensations which is denoted by the beautiful; the former demands from the soul an energy of feeling wound up to the limits of her power, the latter draws her of itself, without any exaltation of her force, into a circle of agreeable sensations.

15. It lies in the notion of a work of art as an intimate combination of an artistic idea with external forms, that it must have a unity to which everything in the work may be referred, and by which the different parts, whether successively or simultaneously existing, may be so held together,

that the one, as it were, demands the other and makes it necessary. The work must be *one* and a *whole*.

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### III. DIVISION OF ART.

16. The division of art is especially dependent on the 1 nature of the forms by means of which it represents, although it is not to be doubted that even artistic ideas, in intimate agreement with artistic forms, are of different kinds in different arts, at their first dawning. Now, all forms to 2 which belongs a definite conformity to laws, are fitted to become artistic forms, particularly the *mathematical* forms and proportions, on which depend in nature the figures of the celestial bodies and their systems, and the forms of mineral bodies; and, 2dly, the *organic* shapes in which life on our earth is more largely and highly developed. In this way art appears, as it were, a second nature which repeats and renews her processes.

17. In connexion herewith we note the circumstance, that 1 the more obscure and undeveloped the conception contained in the artistic idea, the more do the mathematical relations suffice for its representation; but the clearer and more definite that conception becomes, the more are the forms borrowed from more highly and largely developed organic nature. Now, 2 as the scientific intellect completely penetrates only those mathematical relations, and, on the other hand, can never resolve organic life in the same degree into comprehension, so also the artistic fancy appears only in those forms freely creative, independent of external nature, whereas in the latter it is more fettered and altogether confined to the observation of what is externally present.

1. Rhythmic, music and architecture, which operate by mathematical proportions, represent ideas of a more obscure description—which are less developed and articulate. The fundamental forms of the universe, but not of any individual life, are forms of the same kind in time and space. The forms of vegetative life (landscape-painting) admit of more distinctness of conception; but those of the highest animal life in the greatest degree (historical painting, sculpture). We even find that the animal kingdom is not shut out from the enjoyment of artistic forms of the first kind; there are musical and architectonic, but no plastic instincts. Every art fails when it would employ its forms otherwise than agreeably to their destination; music, for instance, when it *paints*.

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18. Every form presupposes a quantity, which may be 1 either given in time or in space, in succession or co-existence. Time only comes to view and separate measurable quantity by movement. And indeed movement is so much the more

to be regarded as a pure time-magnitude, the less that which belongs to space—the moving body and the line of movement —comes into consideration. Such a pure time-magnitude is the musical tone in reality, which, as such, rests altogether on the degree of rapidity in the regular vibrations of the sounding body. The art which obtains the most perfect expression of artistic ideas from the succession and combination of these quicker or slower vibrations is music.

3. *Musice est exercitium arithmetice occultum nescientis se numerare animi*, Leibnitz. Kant (p. 217) limits too much this correct observation when he maintains that Mathematics is merely the *conditio sine qua non* of the musical impression, but “has not the slightest participation in the charms and mental emotions to which music gives rise.” With the musical tone, which alone cannot make itself manifest, *sound* is necessarily combined in production; that is the wave of sound striking on the ear, which is evidently formed differently in different instruments, and is not defined in a purely quantitative and measurable, but in a really qualitative manner.

1 19. The musical tone may be called a disguised time-magnitude, inasmuch as the difference of tones, which is but quantitative in reality, is, from the constitution of our sense, changed ere it reaches the mind into an apparently qualitative difference. On the other hand, the tones again are determined in their duration by another species of artistic forms in which the quantitative, the measuring of a time-magnitude distinctly presents itself to the mind,—in which we have the  
2  
3 consciousness of measuring and counting. The art which expresses its ideas by this kind of measures is rhythmic, which can never by itself alone appear as an art, but must enter into combination with all arts that represent by movement.

2. Rhythmic measures tones and movements of bodies. Moreover the notion of rhythm finds application also in the arts which represent in space, and here denotes a simple easily comprehended relation of quantities to one another. Rhythmic applied to language and conditioned by this material is metric.

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1 20. Another series of arts with time conjoins space, with the measure of movement its quality or kind and manner. Man can only realize such a representation in time and space  
2 simultaneously by the movement of his own body. This series of arts reaches its highest point in mimic orchestics, an expressive art of dancing in which, besides the rhythm of the movement, its quality or manner, the beautiful and significant  
3 gesture is artistic form. But manifestations of such an artistic activity pervade in greater or less degree, according to the dispositions of individuals and nations, the whole of life, and are combined with various arts.



2. The mimic art in itself, when combined with the oratorical arts, is called *declamation*, among the Greeks *σημεῖα, σχήματα*.

3. Every movement and gesture *speaks* to us involuntarily; without design we constantly represent spiritual life. To regulate this involuntary representation was a main point in Greek education. It was expected that by habituating to outward dignity and a noble bearing the mind would be also tuned to *σωφροσύνη* and *καλοκαγαθία*. Gymnastics likewise, especially in the exercise of the Pentathlon, took the form of an artistic representation allied to orchestics. We find that the arts in which man appears *acting* by voice and gesture were on the whole much earlier developed than the *operative* arts which require an outward material. Only the former, therefore, belonged in Greece to general liberal education. Comp. Wachsmuth Hellen. Alterthumskunde, II, ii. s. 311 ff. But the living plastics of the gymnastic games and choral dances were afterwards promoted and exalted in a surprising manner by sculpture in stone and brass.

21. The arts which exhibit *in space alone* (those of design) cannot, like music, represent by pure (arithmetical) quantity, inasmuch as what belongs to space must always be at the same time defined as figure, and therefore qualitative. They have only two means of representing, viz. by the form 2 that admits of *geometric* definition, and the *organic* corporeal form which is closely combined with the conception of life.

1. Time corresponds to the line in space—leaving out of view its particular direction and inclination—therefore to a thing unsusceptible of external representation and nowhere existing.

2. The organic in its more enlarged sense comprehends the vegetative.

22. Geometric forms may unquestionably even by them- 1 selves be cultivated according to artistic laws and become artistic form; however, this species of artistic forms appears, for reasons which lie in the relation of art to the remaining life of men and nations, almost never independent and purely representative, but in general fettered to a creative industry which aims at satisfying a particular want of life (§ 1, 2). From 2 this alliance springs a series of arts which form and perfect vessels, implements, dwellings, and places of assembly, on the one hand indeed agreeably to the end for which they are designed, but, on the other, in conformity with sentiments and artistic ideas. We call this class of artistic activities tec- 3 tonics. Their highest point is architectonics, which rises most above the trammels of necessity and may become powerfully representative of deep feelings.

3. I have here tried to introduce the expression *tectonics* to denote a scientific notion which we can scarcely dispense with, although in doing so I did not overlook the fact that among the ancients, masons and joiners indeed, but not workers in clay and metal, were called *τέκτονες* in special use

of the term. I have in this work employed it in the general sense which lies in the etymology of the word. Comp. Welcker, Rhein. Museum für Phil. Bd. ii. s. 453. [E. Curtius in Cotta's Kunstblatt, 1845, s. 41.]—Architecture clearly shows what influence may be exercised over the human mind by geometric forms and proportions. But so soon as it leaves the geometrically constructible figure, it appropriates a foreign art, as in animal and vegetable ornaments. Antiquity, with correct sentiment, first admitted the latter in *portable* articles, cauldrons, thrones, and the like. The art of gardening may be called an application of architecture to vegetable life.

- 1 23. The peculiar character of these arts rests on the union of conformity to the proposed end with the artistic representation, two principles which are still but little distinguished from each other in the simpler works of the kind; but in the higher problems they always stand more distinctly apart
- 2 without however losing their necessary connexion. Hence the chief law of those arts is that the artistic idea of the work must naturally spring from its destination to satisfy a lively and deep feeling.

1. A vessel for a simple object will, for the most part, be beautiful from the very circumstance that it is fitted for its end; and the intimate dependence of *venustas* and *dignitas* on *utilitas* also in architecture is finely brought out by Cicero de Or. iii, 46. However, in the rites pertaining to the worship the artistic idea naturally first separates itself from external usefulness. The Gothic church is not indebted to utility for its height, the striving upwards of all its parts. Here necessity often gives merely the occasion, and the fancy appears almost freely creative in the composition of geometric forms.

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- 1 24. Those arts which represent by the organic natural forms derived from life, are essentially imitative (§. 17, 2) and depend on the artistic study of nature, as only the actual, organic, natural form stands in that necessary and intimate connexion with spiritual life (§. 2, 3), possesses that universal significance from which art takes its rise. But the artist is capable of attaining a conception of the organic form which shall stand above individual experience, and find therein the fundamental form of the most exalted ideas.
  - 2

2. A perfectly developed natural form is just as little furnished by experience as a pure mathematical proportion, but it may be felt out from what has been experienced, and seized in the moment of inspiration. The true and genuine ideality of the best Greek art rests on the striving after such a conception of organism. C. F. von Rumohr speaks with much discernment of the opposite tendencies of the idealists and realists in art and theory. *Italienische Forschungen* i. s. 1—157. [Letters of F. Thiersch and Rumohr in *Creuzer Zur Archäol.* ii. s. 82—99. and *Creuzer* i. s. 59 ff. in direct opposition to Rumohr.]—The combinations of the lower forms of nature with one another and with those of man (griffins,

centaurs, winged figures) are partly justified by religious belief, and they belonged in the best times to *decorative* sculpture. In Arabesque the mathematical ground-lines of buildings and vessels are for purposes of decoration played over in a free manner into vegetable and even animal forms. "A kind of painting which employs all natural forms in fantastic composition and combination, to express allegorical forms merely in an illusive manner." Schorn, *Umriss einer Theorie der bild. Kunst*. 1835. s. 38.

25. Now these arts are distinguished from one another in 1  
this, that the one, sculpture or the plastic art, places bodily  
before us the organic forms themselves (only that the differ- 2  
ence of material often makes changes of form necessary in  
order to attain a similar impression), and that the other, de- 3  
sign or the graphic art, merely produces by means of light  
and shade the appearance of bodies on a surface, inasmuch as  
the eye only perceives corporeal forms by means of light and  
shade.

1. Πλαστική, originally used in a more restricted sense (see below, §. 305) had already this wider signification in the later rhetoricians and sophists. Jacobs and Welcker ad Philostr. p. 195.

2. The essentially different impression of the animate and inanimate body forbids a *perfectly true* stereometric representation; different materials, however, admit herein of different degrees of approximation.

3. Design is happily called by Kant the art of illusion (Sinnenschein); however, the eye also transforms every plastic work into a picture, while regarding it from a particular point of view.

26. Colour, so far as regards external possibility, can in- 1  
deed be combined with both arts, but in sculpture it operates  
with so much the less advantage the more it tries to approach  
nature, because in this endeavour to represent the body com-  
pletely, the want of life only strikes us the more disagree- 2  
ably; on the other hand it enters quite naturally into com-  
bination with design, which in itself represents more imper-  
fectly, and does not represent bodies, but merely the effects  
of light upon them, to which colour itself belongs, and ele-  
vates design to the art of painting. Colour, in its nature, 3  
effects, and laws, has a great resemblance to sound.

1. Hence the repulsiveness of wax figures; the illusion aimed at is precisely what here revolts. The painted wooden images of elder Greek art did not try to attain this faithful imitation of local colours.

3. Colours also probably only differ quantitatively (according to Euler by the number of vibrations in the ethereal fluid). They form a kind of octave, produce concord and discord, and give rise to sensations similar to those awakened by tones.—Comp. Göthe's *Farbenlehre*, especially the 6th section "Sinnlich-sittliche Wirkung der Farben."

27. The relation of sculpture and painting, as regards 1  
their capabilities and destination, is already hereby defined

- 2 in its main features. The plastic art represents the organic form in highest perfection, and justly holds by its apex, the form of man. It must always represent completely and roundly and leave nothing undefined; a certain restrictedness in its subjects, but, on the other hand, great clearness
- 3 belongs to its character. Painting, which immediately represents light (in whose wonders it rightly shows its greatness), and in exchange is satisfied with the appearance thereby produced in the corporeal form, is capable of drawing much more into its sphere and making all nature a representation of ideas; it is more suggestive, but does not designate so distinctly.
- 4 The plastic art is in its nature more directed to the quiescent, the fixed, painting more to the transient; the latter can also, in that it combines far and near, admit of more movement than the former. Sculpture is therefore better adapted for the representation of character (*ἥθος*), painting
- 5 for expression (*τὰ πάθη*). Sculpture is always bound to a strict regularity, to a simple law of beauty; painting may venture on a greater apparent disturbance in detail (§. 13, note), because it has richer means of again neutralizing it in the whole.

5. The pictorial is by moderns often opposed to the beautiful, the plastic never.

The bas-relief (basso-, mezzo-, alto-relievo), whose laws are difficult to determine, hovers between both arts. Antiquity treated it rather in a plastic manner, and modern times, in which painting predominates, often pictorially. Tölken ueber das Basrelief. Berlin 1815. Sculpture (the art of cutting stones and dies) is in general nothing else than the art of producing mediately a relief in miniature.

- 1 28. The oratorical arts differ more from the others in their forms of representation than these do from one another. They also represent outwardly, sensibly, and follow external laws of form (euphony, rhythmic), but this external representation (the sound striking on the ear) is so little essential and necessary that the enjoyment of the artistic production
- 2 is even possible without it. The activity of the poet is certainly more complicated than that of other artists, and it in a manner makes double the way, inasmuch as certain series of spiritual views, images of fancy spring out of the spiritual basis, the artistic idea, and language then proceeds to seize, describe, and communicate these by notions.

2. It cannot, likewise, be denied that every discourse which excites emotions in a satisfactory and agreeable manner bears affinity to a work of art; this holds good not merely of eloquence, properly so called, but also of clear philosophical exposition. Such a production is not, however, on that account, strictly speaking, to be called a work of art.

#### IV. GENERAL REFLECTIONS ON THE HISTORICAL APPEARANCE OF THE ARTS, ESPECIALLY THE FORMATIVE.

29. The whole artistic activity, in so far as it depends on 1 the spiritual life and habits of a single person, becomes *individual*, on those of an entire nation, *national*. It is deter- 2 mined by both in the artistic ideas as well as in the conception of forms, and is determined in different ways according to the changes in the life of individuals and nations at different times and stages of development. This determination 3 which art thereby receives we call *style*.

3. For example, the Egyptian, the Grecian style; the style of Greek art at particular epochs; that of Phidias, of Praxiteles. He only has a style whose peculiarity is sufficiently powerful to determine energetically his whole artistic activity. The style conditions the conception not merely of the forms but also of the idea, although it has been recently attempted to confine it entirely to fulfilment of the conditions of the material (§. 25, 2). Schorn Umriss, s. 40. defines style: regular beauty, the musical or rhythmical element of form-creation. On the other hand, manner is a false blending of the personal with the artistic activity from indolent habits or morbid tendencies of feeling, whereby the form is always modified in a similar way without regard to the requirements of the subject.

30. The spiritual life which expresses itself in art is con- 1 nected in the closest manner with the whole life of the spirit, only the constantly active impulse to representation makes the artist. However, art universally stands most especially 2 in connexion with *religious* life, with the conceptions of deity, because religion opens up to man a spiritual world which does not appear externally in experience, and yet longs for an outward representation which it more or less finds in art according to the different tendency of nations.

Thus the exercise of architecture, sculpture, music, poetry, orchestics, and gymnastics, was connected in Greece with the religious worship by temple, statue, hymn, chorus, *pompæ*, and *agones*.

31. Religion will be the more artistic, and in particular 1 the more plastic, the more its conceptions are representable in an adequate manner in the forms of the organic world. A religion in which the life of deity is blended with that 2 which exists in nature and finds its consummation in man (as the Greek religion was), is doubtless especially favourable to the plastic art. However, even such a religion still recog- 3 nises at the same time something unrepresentable in deity, something that is not adequate to those forms; and all parts and phases of it do not surrender themselves in the same manner to artistic representation.

3. The religious feeling which dispenses with adequate forms, we call *mystical*; when it seeks external forms they are for the most part designedly strange and deformed.

32. Whilst the genuine artistic form demands an entire correspondence and intimate combination of the spiritual significance with the external representation, the symbol rests on a bolder conjunction of the conceptions of divine beings with outward objects, which can only be explained by the efforts of the religious feeling to gain external aids and resting points for the aspirations of the soul.

Of this description are the animal symbols of Greek deities; only he who is penetrated by the particular feeling and faith sees the divine life in the animal. Religious worship in the strict sense is symbolical; art only links itself to it, and the symbolical becomes subordinate in art the more the latter is developed.

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- 1 33. As the artistic ideas grow out of conceptions which have been formed and established among nations in an historical manner, they are of a *positive* nature; however, all peculiar artistic life would cease if they were completely positive, wherewith would necessarily be connected the establishment of altogether defined, and ever-repeated forms (§. 3.
- 2 7). Forms of this kind, which are established by regulation or custom, and which set bounds to the free activity of art, are called *types*.

2. A type is adhered to in the imitation without emanating spontaneously from the mind of the artist as the most suitable form. The so-called *ideals of the Grecian gods* are not types; they do not preclude the freedom of the artist; they rather contain the strongest impulse to new genial creations.

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34. It is clear from every thing that a people and a time in which a deep and at the same time stirring life, which is more supported than fettered by the positive in religion and customs, coincides with a living and enthusiastic conception of natural forms and with the necessary mastery over the materials, will be favourable to the cultivation of art.

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## B. LITERARY INTRODUCTION.

35. The arts of design were even in antiquity made a subject of learning and science, although never in that general connexion with which it is at the present day attempted to treat them. We here distinguish the following classes of writers: 1st, Artists who communicated rules of their art

and reflections on works of excellence. 2d, Historical inquirers into the history of artists. 3d, Periegetic authors who described remarkable objects in places famed for art. 4th, Sophists who took occasion for rhetorical compositions from works of art. 5th, Learned collectors.

1. There were ancient writings, *commentarii*, of architects on particular buildings erected by them, originating probably in reports (comp. Corp. Inscr. n. 160), by Theodorus of Samos (?) about Ol. 45, Chersiphon and Metagenes (?) about 55, Ictinus and Carpion, 85, Philo, 115, and others in Vitruvius vii. Præf. The *Νεώ Ποιήσεις* which was ascribed to the ancient Theodorus or Philo, contained, according to a fragment (in Pollux x, 52, 188. comp. Hemsterh.), general instruction in sacred architecture; *ὀπλοθήκη* of Philo. M. Vitruvius Pollio, engineer under Cæsar and Augustus, De Architectura libri x. Publ. by L. Marini, 1837, *Annali d. Inst. Archeol.* viii. p. 130. Bullett. 1837. p. 188. The artists Antigonus, Menæchmus, Xenocrates, after Alexander, and others. De Toreutice, Plin. Elench. auctor. xxxiii. Pasiteles (a. u. 700) wrote *mirabilia opera*. Scientific painters, Parrhasius (Ol. 95), Euphranor (107), Apelles (112), and others, wrote on their art (Pl. El. xxxv). Writings by painters and sculptors, Euphranor, Silanion (114) on symmetry, Plin. xxxv, 40, 25. Vitruvius vii. Præf. Laas *περὶ λιβων γλυφῆς*, Bekker Anecd. Gr. p. 1182.

2. *Οἱ πολυπραγμονήσαντες σπουδῇ τὰ ἐς τοὺς πλάστας*, Paus. v, 20, 1. Historians, treating of particular epochs, quote from these the contemporary artists. On the connoisseurship of the ancients, see §. 184, 6.

3. The first source are the *Ciceroni*, *ἐξηγηταί*, *περιηγηταί*, *μυσταγωγοί*, *οἱ ἐπὶ θαύμασιν* (see Cic. Verr. iv, 59. *Mystagogi Jovis Olympiæ et Minervæ Athenis*, Varro ap. Non. p. 419), who lived by mythi and anecdotes of art (Lucian Philops. 4). Comp. Facius Collectan. 198. Thorlacius De gustu Græcorum antiquitatis ambitioso, 1797. Böttiger Archæol. der Malerei, 299.—Periegetic authors: the searching and comprehensive Polemon, *ὁ περιηγητής, στηλοκόπας*, about Ol. 138, Heliodorus on Athens, Hegesandrus, Alcetas on Delphi, and numberless others. See L. Preller Polemonis Perieg. fragm. Lpz. 1838. Pausanias the Lydian, under Hadrian and the Antonines, an accurate and very intelligent writer, but who must be altogether conceived as a *periegetes*, *Ἑλλάδος περιηγήσεως*, β. i.

4. Descriptions of pictures by the rhetorician Philostratus (about 220 p. C.) and the son of his daughter, the younger Philostratus. In opposition to Welcker Passow Zschr. f. A. W. 1836. s. 571., from ignorance of ancient art. [Kayser in his ed. of Philostr. 1844, in the proemium to the Pictures.] *Ἐκφράσεις* of Libanius (314—390) and other rhetoricians. Comp. Petersen's four Programmes De Libanio, Havniæ 1827, 1828. The most ingenious of the kind are some writings of Lucian. Of a kindred description are the greater part of epigrams on works of art, regarding which see Heyne, Commentat. Soc. Gott. x. p. 80 sqq.

5. M. Terentius Varro De novem Disciplinis, among these De Architectura. Plinius Nat. Hist. xxxiii—xxxvii. (Cod. Bamberg. Schorn's Kunstblatt 1833. N. 32—51). J. Chr. Elster Proleg. ad exc. Pliniana ex. l. xxxv. Programme by Helmstädt 1838.

1 36. The modern treatment of ancient art since the love for classic antiquity was revived, may be divided into three periods.

2 I. The *artistic*, from about 1450 to 1600. Ancient works of art were taken up with joy and love, and collected with zeal. A noble emulation was kindled therein. There was little interest felt in them as historical monuments; enjoyment was the object. Hence the restorations of works of art.

2. Henrici Commentatt. vii. de statuis ant. mutilatis recentiori manu reffectis. Viteb. 1803 sqq. 4to. Works of art were at no time during the middle ages entirely disregarded; Nicola Pisano (died 1273) studied ancient sarcophagi (Cicognara, Storia della Scult. i. p. 355); nothing was done, however, towards guarding and preserving. The history of the destruction of ancient Rome does not even close with Sixtus IV. (died 1484; comp. Niebuhr's Kl. Schriften 433); however, they went to work in a more and more sparing spirit. Gibbon's 71st cap. "Prospect of the Ruins of Rome in the fifteenth century." Collections began as early as Cola Rienzi, that aper of antiquity (1347), with Petrarca (died 1374; coins); more considerable ones with Lorenzo di Medici (1472-92, statues, busts, but especially gems; see Heeren Gesch. der Classischen Literatur ii. 68); even earlier at Rome, as Eliano Spinola's under Paul II. Poggius (d. 1459) only knew about five statues in Rome, according to his work De fortunæ varietate urbis Romæ, edited by Dom. Georgi 1723. On Poggius Florent. De varietate fortunæ, see Heumann, Pœcile ii. p. 45 sq. Zeal of the popes Julius II. and Leo. X. Raphael's magnificent plan for laying open ancient Rome. (Raphael's Letter to Leo X. in Bunsen's Beschreibung der Stadt Rom. i. 266. Leo's Commission to Raphael, P. Bembo, Epistolæ, no. 21). Michael Angelo's, Benvenuto Cellini's enthusiasm for antiques. By far the greatest number of antiques, especially statues, were found between 1450 and 1550. Giovanni Agnolo Montorsoli, about 1532, the principal restorer (on the Apollo Belvedere, Laocoon). Numerous palaces were filled with them (comp. Fiorillo's History of Painting, i. 125 sqq. ii. 52 sqq.). Ostentation took the place of genuine love for art. Restoration was practised in a mechanical manner.

1 37. II. The *antiquarian*, from about 1600 to 1750. The antiquary, who was at first principally employed as nomenclator of the statues to be erected, gradually attained more importance; however, those who were most distinguished for their knowledge of antiquity did not give themselves much  
2 concern about art. The endeavours to explain ancient works of art, although not without merit, were generally too much applied to what was external and trifling, and as they did not proceed from an accurate knowledge of Grecian life, were  
3 busied in false directions. That period also attended to the making collections known, at first negligently, but gradually with more care and skill.

2. Rome was the central point of these studies; hence the early in-



terest in the topography of Rome (from Fl. Biondo 1449 downwards; comp. §. 258, 3); but hence also the mania for always interpreting ancient works of art from Roman history:—Andr. Fulvius Raphael's contemporary, was the first that took the name of antiquary.—Hadr. Junius (1511—1575). Fulv. Ursinus (1529—1600). Jacques Spon (with Wheler in Greece 1675) subdivides the whole materials in a rough way into Numismato-Epigrammato-Architectono-Icono-Glypto-Toreumato-Biblio-Angeiography. *Miscellanea antiquit.* Lugd. Bat. 1685. *Recherches Curieuses d'Antiquité contenues en plusieurs dissertations*—par. M. Spon. Lyon 1683. A similar treatment prevails in the writings of Laur. Beger, *Thesaurus Brandenburg.* Berl. 1696. In Montfaucon's *Antiquité expliquée et représentée en figures*, 1st pt. 1719, 2d ed. 1722. 5 vols. f. (Supplement in 5 vols. 1724), art is merely employed to present to view the externals of ancient life. This antiquarian spirit also prevails in Ernesti's *Archæologia Literaria* (ed. alt. by G. H. Martini. Leipz. 1790), and Christ's *Abhandlungen über die Litteratur und Kuntswerke, vornehmlich des Alterthums* (edited by Zeune. Leipz. 1776). Works of art were only regarded as monuments of commemoration like inscriptions. Notices of discoveries from a Manuscript of Ghibroti, *Bullett. d. Inst.* 1837, p. 67.

3. The earlier works with engravings of statues are at the present day only of importance in regard to the history of their preservation and restoration. At first *insignium virorum imagines* were in especial request (after coins and busts). Of more value are Engravings by Agostino Veneto (de' Musis) after drawings by Marc. Ant., *Bartsch Peintre graveur* xiv. p. 176. *Lafrerii Speculum Rom. magnitudinis Romæ* [plates engraved singly from 1544—75, *Aldroandi statue di Roma* 1556.] *Ant. statuarum urbis Romæ icones. R. ex typis Laur. Vaccarii* 1584. T. ii. 1621 ex typis Gott. de Scaichis. *Cavaleriis Antiquæ statuæ urbis Romæ* (1585), *Boissard's Antiqu. Romanæ*, 6 vols. f. 1579—1627. Franc. Perrier's *Segmenta nobil. signorum et statuarum* (1638), and *Icones et segmenta illustr. e marmore tabularum* (1645). *Insigniorum statuarum urbis Romæ icones* by Io. Iac. de Rubeis (1645). *Signorum vet. icones* by Episcopus (Jan de Bischoep). Gio. Batt. Rossi *Antiq. statuarum urbis Romæ* i. et ii. lib. 1668 f. Sandrart's *Teutsche Academie der Bau-Bild-und Malereikunst.* 4 vols. f. Nürnberg 1675—76. The designs and engravings of Pietro Santi Bartoli, mostly accompanied with explanations by G. P. Belloni, the Columnæ, Lucernæ, the Pitture, the *Admiranda Romanorum antiquitatis* (an excellent collection of reliefs, first ed. by Jac. de Rubeis, second by Domen. de Rubeis R. 1693, especially valuable) and others form an epoch. *Raccolta di statue antiche da Domen. de Rossi, illustr. di Paolo Aless. Maffei.* R. 1704. *Statuæ insigniores* by Preisler, 1734. *Ant. Franc. Gori* (the Etruscan antiquary's) *Museum Florentinum*, 6 vols. fo. 1731—1742. *Recueil des Marbres antiques*—à Dresde by le Plat. 1733 (bad). *Antiche statue, che nell' antisala della libreria di S. Marco e in altri luoghi pubblici di Venezia si trovano*, by the two Zanettis, 2 vols. fo. 1740. 43. Mich. Ang. Causei (de la Chausse) *Romanum Museum.* R. 1746, a motley antiquarian collection. (*Grævii Thesaur.* T. v. xii.). [*Prange Magazin der Alterth. Halle* 1783 f.] Of the works on architectural remains especially: *Les restes de l'ancienne Rome*, drawn and engraved by Bonavent. d'Overbeke. Amsterd. 1709. 3 pts. fo.

- 1 38. III. The *scientific*, 1750—. This age enjoyed the advantage of the greatest external aids, to which belonged the excavation of the buried cities skirting Vesuvius, a more accurate knowledge of the architectural monuments and localities of Greece, and the discovery and acquisition of most important sculptures from Grecian temples; moreover, a more widely-extended knowledge of Egypt and the East, and—  
 2 tombs. On the other hand, we are indebted to this period for the design of a history of ancient art which emanated from the great mind of Winckelmann; as well as numerous attempts to investigate more deeply the art of the Greeks both philosophically and historically; and also a more circumspect explanation of art, and built on more accurate bases.

1. The excavation of Herculaneum begun in 1711, but not recommenced till 1736.—Stuart (1751, at Athens) and Revett's *Antiquities of Athens*, the first vol. Lond. 1762. Undertakings of the Society of Dilettanti founded in 1734 (*Ionian antiquities* 1769–97. *Uned. Antig. of Attica* 1817). Investigations of English, French, and other travellers: Chandler, Choiseul-Gouffier, Cockerell, Sir W. Gell, Leake, Dodwell, Pouqueville, von Stackelberg, Brönsted; the French expedition to the Morea.—Discovery in Ægina in 1811, at Phigalia in 1812. Acquisition of the Elgin collection (1801) for the British Museum 1816.—The Egyptian expedition 1798.—The sepulchres of Vulci 1828.

2. Winckelmann, born 1717, died 1768, went in 1755 from Dresden to Rome. *Antiquario della camera apostolica*. The *Monumenti inediti* 1767 form an epoch in archæological interpretation. The *History of Art* 1764. Principal edition of his works at Dresden 1808–20, 8 vols. (by Fernow, H. Meyer, Schulze, Siebelis). Notes by C. Fea [New ed. Dresden, 2 vols. 4to. 1829–1847].—Count Caylus, his contemporary, distinguished for technical knowledge and taste, *Recueil d'Antiq. Egyptiennes, Etrusques, Grecques et Romaines* 1752–67, 7 vols. 4to. Lessing (1729–81) tried to reduce the peculiarities of Grecian art to precise notions, sometimes one-sided: *Laocoon, or on the Limits of Painting and Poetry*, 1766. Heyne (1729–1812) completed Winckelmann's work, especially in the chronological department (*Antiquar. Abhandl.; Comment. Soc. Gott.; Opusc. Academ.*), and made archæology, after attempts by Christ (died 1756), a subject of philological instruction. *Akad. Vorlesungen ueber die Archæol. der Kunst*. Braunschweig 1822. Ennio Quirino Visconti, a learned and tasteful illustrator of art, especially in the *Museum Pio Clem.* His labours in France and England. Publication of his works at Milan 1818–19. Minor works collected and published by Labus. Zoëga, distinguished for depth and solidity. *Bassirilievi Antichi*. 1807, sqq. Millin's writings invaluable for the diffusion of a knowledge of works of art and for popularizing it. Göthe's exertions for the preservation of a genuine love for ancient art. *Propylæon; Kunst und Alterthum*. Böttiger's services to learned archæology, Hirt's chiefly, but not merely, for architecture, Welcker's, Millingen's and others for the illustration of art. Symbolical method of explanation (Payne Knight, Christie, Creuzer). H. Meyer's (W. K. F.) *Geschichte der bildenden Künste bei den Griechen*

von ihrem ersten Ursprunge bis zum höchsten Flor. 1824 [with engravings 1825, and a General View in Tables 1826, fol.], a further development of Winckelmann's views [3 parts publ. by Riemer 1836.]. An attempt at a new system: Thiersch, ueber die Epochen der bildenden Kunst unter den Griechen (2d edit. 1829). Compare Wiener Jahrb. xxxvi-xxxviii.—Die Geschichte der bildenden Künste bei den Alten von A. Hirt. Berl. 1833.

The publication of antiques in single or different museums by means of engravings is going on and becoming more complete. Museum Capitolinum T. i—iii. 1748–55, by Gio. Bottari, T. iv. by Nic. Foggini. Galleria Giustiniana, R. 1631, 2 vols. fo. Barbault les plus beaux Monumens de Rome Ancienne, R. 1761, fo., and other works by him. Giambatt. Piranesi's (till 1784) and his son Francesco's sumptuous works on Roman architecture. Raccolta d'antico Statue, Busti, Bassirilievi ed altre sculture restaurate da Bartol. Cavaceppi, R. 3 vols. 1768–72. Monum. Matthæiana (bad engravings) 3 vols. fo. 1779, with expl. by Rudolph Venuti and Gio. Chr. Amaduzzi. Il Museo Pio-Clementino descritto da Giambatt. Visconti, T. i. 1782, da Enn. Quir. Visc. T. ii—vii. 1784—1807. Museo Chiaramonti, by Fil. Aur. Visconti and Gius. Ant. Guattani, T. i. 1808. [T. ii. by A. Nibby 1837, in fol. and 4to.] Guattani's Monum. Inediti (1784–89, 1805, in 4to) and Memorie enciclopediche Romane 1806–17, 4to. Augusteum; Dresden's Antike Denkmäler von W. G. Becker, 3 vols. fo. 1804–11. [Corrections and additions by W. A. Becker 1837–8.] Principal works on the antiquities collected at Paris by Napoleon: Musée François publ. par Robillard-Péronville et P. Laurent, P. 1803–11. Text by Croze-Magnan, Visconti and Emm. David. As a continuation Musée Royal publ. par H. Laurent [One antique always accompanied by 3 pictures]. Musée des Antiques dessiné et gravé par B. Bouillon, peintre, avec des notices explicatives par J. B. de Saint Victor. Paris, 3 tomes, 1812–1817.—Specimens of ancient Sculpture by the society of Dilettanti. London 1809 [vol. ii. 1835]. Ancient Marbles of the British Museum by Taylor Combe, 6 parts, 1812–1830 [7, 8. 1839]. Ancient unedited monuments by James Millingen, 1822 (a model of a work). Monumens Inédits d'Antiquité figurée recueillis et publiés par Raoul-Rochette, 2 vols. fo. 1828, 1829. Antike Bildwerke zum erstenmale bekannt gemacht von Eduard Gerhard, begun in 1827 [ended in 1839. E. Braun, Ant. Marmorwerke zum erstenmal bekannt gemacht, 1. 2. decade Lpz. 1843 fo. By the same, Zwölf Basreliefs aus Pallast Spada u. s. w. Rom. 1845. fol. comp. Bullett. 1846. p. 54]. The establishment of the Istituto di Corrispondenza archeologica (Gerhard, Panofka, the Duc de Luynes) forms an epoch in regard to the rapid circulation of archæological intelligence and ideas. Monumenti Inediti, Annali and Bullettini dell'Istituto from 1829 downwards. [1846, 18 vols. of the Ann. and the same number of the Bull. Also Nouvelles Annales de la Section Française 1836. 1838. 2 vols. 8vo. with 24 pl. fol.] Memorie dell'Inst. Fasc. i. 1832. [2. 3. Bullettino Napoletano since 1842 entirely the work of Avellino, in 4to, confined to the monuments of the kingdom; Gerhard's Archæol. Zeit 4to from 1843, Révue Archéol. P. 1844 up to this time, 3 vols. 8vo.]

39. The main object of this Manual is to reduce to scientific order the materials contained in archæological literature, and which have been sufficiently illustrated by special under-

takings, strictly confining itself to the arts of design among the ancients.

Other literary aids. Millin *Introduction à l'étude des Monumens antiques*, 1796 and 1826. Gurlitt's *General Introduction* in his *archæological works*, edited by Corn. Müller, pp. 1—72. Joh. Phil. Siebenkees *Handbuch der Archäologie*. Nürnberg 1799, 2 vols. (not very critical). Chr. Dan. Beck *Grundriss der Archäologie*. Leipz. 1816 (not completed). Böttiger *Andeutungen zu vierundzwanzig Vorlesungen über die Archäologie*, Dresd. 1806. Gio. Batt. Vermiglioli *Lezioni elementari di Archæologia*, Tom. 1, 2. Milano 1824. (Archæology as the knowledge of monuments). N. Schow *Laerebog i Archæologia*. Kiobenh. 1825. Champollion Figeac *Resumé complet de l'Archéologie*, 2 vols. P. 1826. (In German by Mor. Fritsch. Lpz. 1828.) Nibby *Elementi di Archeologia*, R. 1828 (mostly topography). R. Rochette *Cours d'Archéologie*. P. 1828 (twelve lectures). Fr. C. Petersen *Allgem. Einleitung in das studium der Archäol.* Translated from the Danish by Friedrichsen. Lpz. 1829. A. von Steinbüchel *Abriss der Alterthumskunde*. Vienna 1829 (also mythology and geographical numismatics), with a large antiquarian atlas. [A. W. Schlegel *Leçons sur l'histoire et la théorie des beaux arts trad. par Couturier*, P. 1830.] Levezow on Archæol. criticism and interpretation, a treatise in the Berl. Acad. der Wiss. 1833. B. 1834.—The *Denkmäler der Alten kunst* von K. O. Müller und K. Oesterley, begun in 1832, stands in connexion with this manual. [After Bd. ii. heft 2. continued by Wieseler, heft 3. 1846. The manual is made use of by Ross in *Ἐγχειρίδιον τῆς ἀρχαιολογίας τῶν τεχνῶν, διανομὴ πρώτη*. Ἀθήνησ 1st part. Böttiger's *Kl. Schriften Archäol. u. antiq. Inhalts gesämdresden von Sillig* 3 bde. 1837–38. Fr. Creuzer's *deutsche Schr.* 2 Abth. *editi Archäol. oder zur Gesch. u. Erkl. der a. K.* 1. 2. Th. 1846. Th. 3. 1847. These lectures were late of publication, and should not indeed have been published at all.

# HISTORY OF ART IN ANTIQUITY I.

## THE GREEKS.

FIRST PERIOD, TILL ABOUT THE 50th OLYMPIAD (580 A. C.).

### I. GENERAL CONDITIONS AND MAIN FEATURES OF THE DEVELOPMENT OF ART.

40. Of all the branches of the Indo-Germanic race, the Greeks were that in which sensible and spiritual, internal and external life were found in the finest equipoise; hence they appear to have been from the first most peculiarly fitted for the independent cultivation of artistic forms, although it required a long process of development and many favourable circumstances before this feeling for art, which showed its activity so early in poetry and mythology, could be also transferred to external matters and ripen into sculpture.

41. This people from a very early age dwelt in Greece Proper, in Southern Italy, and partly also on the coast of Asia Minor, as a settled agricultural nation founding fixed habitations with temples and citadels (*πόλεις*). These settlements belonged for the most part, to the original tribe of Pelasgians.

"*Ἀργεῖς*" the name of several Pelasgian countries; *Λάρισα* (also *Λάσσα*) according to Hesychius, from *λαῖς*), the name of citadels. *Γόρτυς* in Crete (*τειχιό*) Il. ii, 646) was also called *Larissa* and *Κρημυλία*. The citadel of Mycenae was about 1,000 ft. in length, that of Tiryns 220 yards, according to

... the heroic period which rested on the dominion of Hellenic races, especially those of a warlike character, certain splendour of life was unfolded in the houses of the *patres*, which was partly derived from the close connexion with Asia Minor, and thereby with the further East. In the construction of their dwellings and the workmanship of their furniture it was exhibited in a style of architectonics and tectonics which aimed at magnificence (§. 22).

period emanated entirely from a pious disposition penetrated  
 2 with fear and veneration for the godhead. The deities were  
 represented majestically enthroned (*εὐσεβῶς*), or in a tranquil  
 and fixed posture; in none of them was corporeal beauty rendered  
 conspicuous; the limbs displayed great strength, and  
 3 the features exhibited a stiff inflexible earnestness. On the  
 outstretched hand of colossal statues were very often placed  
 smaller figures of subordinate deities which indicated their  
 character, or sacred animals.

2. 3. Comp. below the different deities in the second main division.  
 The chief examples are the *Delian Apollo of Tectæus and Angelion*, with  
 the Charites on his hand (Plut. de mus. 14. Paus. ix, 35, 1), recognised  
 in the gem G. M. 33, 474; and also on the coins of Athens, Combe N.  
 M. Br. 7, 9. Pellerin, Méd. des Peuples, pl. 23, 19. M. Hunter. 11, 14.  
 [Sestini Descr. d'alc. med. Gr. del Prin. di Danimarca Fir. 1821 tav. 2. no.  
 6.] Comp. the Author's Dorians i. p. 372., below §. 359, 4. [The Hera of  
 Pythodorus with the Sirens, the Zeus of Phidias with the Nike in his  
 hand.] Then the *Apollo Philesius*, placed as a temple-image in the Didymæon  
 (thus is it to be seen on the coins), executed by Canachus after the  
 plundering and burning by Hiero, Ol. 71, 1 (which the brazen colossus  
 would certainly not have survived), and before 75, 2 (when Xerxes carried  
 it off)—in a stiff posture, very muscular and thickset, holding a  
 young stag in his right hand extended, and a bow in his left which is  
 more depressed (from the stag on his hand must be distinguished the  
 automatically-wrought *cervus*, better *corbus*, in Plin. xxxiv, 19, 14). [The  
*cervus* of all the manuscripts is defended by Soldan Zeitschr. f. A. W.  
 1841. S. 579—83. (who groundlessly calls in question the younger Canachus)  
 and by Jan. Jen. L. Z. 1838. Febr. S. 254 f. This statue, different  
 from that of the inscriptions, with which latter that of this Canachus at  
 Thebes exactly corresponded according to Paus. ix, 10, 2. agreed in the position  
 of the doe before the god, with that at Delphi in Paus. x, 13, 3. and  
 on an engraved stone in the D. A. K. tf. 15. No. 61. and thus at the same  
 time the form of the automaton and the motive for introducing it, which  
 may have taken place afterwards, become clear.] The features harsh and  
 archaistic (§. 94), the hair parted on the crown with small curls of wire  
 over the forehead. To be gathered from the Milesian coins (Seleucus  
 Nicator gave back the statue), the bronze in the British Museum, Specimens  
 of Antient Sculpture, pl. 12, the head, *ibid.* Spec. pl. 5. and many  
 marble statues (Bonus Eventus). Völkel in Welcker's Zeitschr. i. 1. p.  
 162. Schorn's Kunstblatt 1821. N. 16. D. A. K. 4,—19—23. [Comp. the  
 Statue of the Mus. Chiaramonti in Gerhard, Ant. Bildw. i, 11. Eckhel  
 D. N. ii. p. 531.]

#### C. STATUES OF HONOUR (*ἀνδριάντες*).

1 87. The statues of athletes, by which art was directed to  
 life, began with the 58th Ol. according to the accounts extant,  
 but became immediately very numerous and occupied the  
 2 principal artists. Although in general they were by no means

regular portrait statues, they were however designed to keep in memory the bodily energy and skill of the athletes; they often bore reference also by posture and action to the peculiar art of the combatant. In these anathemes the horse accompanied the human figure.

1. Paus. vi, 18, 5 mentions as the first athletes consecrated at Olympia: Praxidamas of Ægina, Ol. 58 (of cypress wood), Rhexibius of Opus, Ol. 61 (of fig-tree). Eutelidas' statue therefore (Paus. vi, 15, 4) was certainly later than the 58th Ol. However, the stiff antique statue of Arrachion of Phigalia, who was crowned at Olympia when dead, was older (Ol. 53). The statue of the great Milo which was executed by Dameas for Olympia about the 65th Ol. was still very antique, with close feet and very stiffly formed hand, (Philostr. Apoll. Tyan. iv, 28), from whose attitude the story in Paus. vi, 14, 2 at the end, seems to have arisen.

2. Olympiæ omnium qui vicissent statuas dicari mos erat. Eorum vero qui ter ibi superavissent, ex membris ipsarum similitudine expressa, quas *iconicas* vocant, Plin. xxxiv, 9.

3. Glaucus the Carystian, distinguished for his dexterity in the manoeuvres of boxing, was represented preluding (*σκιαμαχῶν*) by Glaucias of Ægina, Paus. vi, 10, 1. Diagoras and his family raised the right hand in prayer, and held the left ready for boxing and the pancration. Schol. Pind. O. 7, in. and comp. Nepos Chabrias 1 (setting aside the anachronism. Xenoph. Memor. iii, 10. "Οτι μὲν, ἔφη, ὦ Κλείτων, ἀλλοίους (cf. Symp. 2, 17) ποιεῖς δρομεῖς τε καὶ παλαιστὰς καὶ πύκτας καὶ παγηνρατιστὰς, ὁρᾷ τε καὶ οἶδα.

88. Excepting these victors in sacred games, statues of individuals were still very rare during this period; their consecration always presupposes entirely particular occasions; the *χαλκοῦν τινα στήσαι* was at first an almost *ἡρωικὴ τιμὴ*.

This holds true of the statues of the Argives Cleobis and Biton at Delphi, Herod. i, 31, about the 50th Ol.; [of the Bathyllus of Polycrates consecrated in Samos, §. 96. No. 17, if the words *qua nihil videor effectius cognovisse*, did not raise a suspicion that a false inscription was given to a charming and spirited brazen statue in the Heræon, executed in later times]; of the patriots Harmodius and Aristogeiton of Athens (the former were made by Antenor, 67, 4, the latter by Critios, Ol. 75, 4. Böckh, C. I. ii. p. 320. 340. Stackelberg Gräber, Vign. S. 33. Welcker Rhein. Mus. iv. s. 472. M. Hunter. tab. 9. n. 4 [R. Rochette sur le torse du Belvédère, p. 29. Suppl. au Catal. des Artistes, p. 204.]; of the Phocian generals in the dreadful war against the Thessalians, works of Aristomedon, about Ol. 74. Paus. x, 1, 4; also of the *εἰδωλα* of the princes of Sparta who fell in battle, Herod. vi, 58. The statue of Hipponax (§. 82) was anything but an honorary statue, comp. §. 420, 1. Köhler über die Ehre der Bildsäulen, Schriften der Münchner Akademie Bd. vi. s. 67. Hirt, Schr. der Berl. Akad. 1814—15. Hist. Cl. s. 6. Böckh, C. I. i. p. 18 sq. 872 sq. (on the Sigæan Inscription).

D. MYTHOLOGICAL FIGURES AS CONSECRATED GIFTS (*ἀναθήματα*).

- 1 89. Figures or even whole groups, mostly of brass, from the  
 2 mythi of gods and heroes, were now much more frequent con-  
 3 secrated gifts. As a reminiscence of the sort of offerings which  
 were general in former times (§. 78) statues were occasionally  
 placed under tripods which served as a frame and roof to  
 them. In these dedicatory gifts mythology was employed en-  
 tirely in the same way as in lyric poetry and by Æschylus in  
 the drama—in order to lend a higher significance to the pre-  
 sent.

2. Tripods at Amyclæ by Callon and Gitiadas with goddesses under them, Paus. iii, 18. Comp. Amalthea iii. p. 30 sq. Even the consecrated gifts for the Persian war, and the victories of the Sicilian tyrants over Carthage were in great part tripods. Ibid. p. 27.

3. The Phocians consecrated the theft of the tripod by Hercules for the victory over the Thessalians at Parnassus: Leto, Artemis, Apollo on the one side, Hercules, Athena opposite. Here the idea was to represent the Phocians as defenders of the Delphic tripod; the Thessalian princes were Heracleidæ, their war cry *Athena Itonna*. The masters were Chionis, Diyllus, and Amyclæus. Herod. viii, 27. Paus. x, 13, 4. comp. x, 1, 4. A victory of Tarentum over the Peucetii was celebrated in a group by Onatas, wherein were Taras and Phalanthus. Paus. x, 13, 5.

## E. SCULPTURES ON TEMPLES.

- 1 90. In a similar way were mythological groups chosen as  
 ornaments for temples,—it having become usual to place stone  
 sculptures in the metopes, on the frieze, the pediments and  
 acroteria,—for here also everything bore reference to the  
 deity, the consecrators, and the circumstances of the consecra-  
 2 tion. Two works of architectonic sculpture mark pretty well  
 the boundaries of this period,—the reliefs in the metopes at  
 3 Selinus, and the pediment statues of Ægina. Of these the  
 latter are also especially calculated to throw light on that art  
 in regard to the choice and treatment of the mythological  
 subject.

2. The metope tablets of calcareous tufa (4 f. 9½ l. × 3 f. 6½ l.) which were discovered in 1823 on the acropolis of Selinus near the middle temple by W. Harris and Sam. Angell, and put together by them, and which are preserved at Palermo, are adorned with reliefs which were painted, and show that the art was still in its infancy (perhaps about the 50th Ol.) [or 5—10 Ol. earlier]. α. Hercules naked (the lion hide perhaps of gilded bronze) carrying the Cercopes. β. Perseus with the hat (*κυνῆ*) of Hermes (comp. the coins of Ænos, Mionnet, Deser. pl. 49, 3) and the *talarea*, Athena in the peplos, Medusa with Pegasus. The relief with the quadriga from the same place is considerably later as well as the metope-reliefs of the middle temple in the lower town, although these, which



represent a goddess stabbing a hero or giant, and the torso of a dying warrior, especially the latter, are executed in a hard antique style which perhaps belongs to the end of this period. Comp. §. 119. Both temples had metopes only on the east front.

P. Pisani, *Memorie sulle opere di scultura in Selinunte scoperte*. Palermo 1823. B. Klenze in the *Kunstblatt* 1824, No. 8, comp. Nos. 28, 39, 69, 78. 1825, No. 45. 1826, No. 98. Böttiger's *Amalthea* iii. p. 307 sqq. Sculptured Metopes discovered among the ruins of Selinus—descr. by S. Angell and Th. Evans 1826. fo. Hittorff, *Archit. Ant. de la Sicile* pl. 24, 25, 49. (Fr. Inghirami) *Osservazioni Sulle Antich. di Selinunte illustr. del S. P. Pisani* 1825. *Monum. Etruschi* Ser. vi. t. v. 5. Thiersch, *Epochen* p. 404 sqq. pl. 1. (with drawings by Klenze). R. Rochette, *Journ. des Sav.* 1829. p. 387. Brøndsted, *Voy. en Grèce* ii. p. 149. D. A. K. pl. 4, 24, 5, 25—27.

As to the Metopes on the temple at Pæstum (see §. 80. ii, 4), which are related in style to the Æginetan sculptures, there is but little (Phrixus on the ram) that can be recognised; those at Assos (§. 255, 2) are not yet sufficiently known.

3. The Æginetan sculptures, discovered by various Germans, Danes and Englishmen (Brøndsted, Koes, Cockerell, Foster, von Haller, Linkh, von Stackelberg), have been restored by Thorwaldsen and brought to Munich (Glyptothek n. 55—78). They formed two corresponding groups in the tympana of the temple of Minerva (§. 80) of which that to the west is most complete, but the eastern figures are larger and better executed. Athena leads the combats of the Æacidæ or Æginetan heroes against Troy, in the west the combat around the body of Patroclus (according to others that of Achilles, see Welcker, *Rhein. M.* iii. 1. p. 50), in the east around Oicles who was slain by the Trojans as the companion in arms of Hercules against Laomedon. Comp. Gött. G. A. 1832. p. 1139. In the east Hercules stands in the same relation to Telamon the Æacid—as the archer to the heavy-armed soldier (comp. *Pind.* I. v, 27, also *Eurip. Herc. Fur.* 158),—that Teucrus does to Ajax in the west; the costume and form of Hercules correspond to those on the Thasian coins. As the Æacidæ here beat the barbarians of Asia, and rescue their countrymen from great peril, so, more recently they aided in battle at Salamis, according to belief (*Herod.* viii, 64, A.), and their descendants, the Æginetans contributed their assistance in the salvation of Hellas. The Persian archer-costume of Paris, the leathern coat, the curved cap, &c., point especially to these parallels [?], (*Herod.* i, 71. v, 49. vii, 61). Vase in antique style, manner, and arming of heroes, among whom there is one very like Paris, *Pourtales* pl. 8, also in *Stackelberg's Gräber* Tf. 10. These groups, therefore, certainly belong to Ol. 75 sqq. [?]. There was gilded bronze added to the marble (many holes enable us to guess where the armour was placed); the hair also was partly of wire. Traces of colour on weapons, clothes, the eye-balls and the lips, not on the flesh. The disposition of the groups is simple and regular [architectonico-symmetrical]; as to the style of the workmanship §. 92. On the acroteria stood female figures in antique drapery and attitude (*Moiræ*, *Nikæ*, *Keres*?).

Wagner's Bericht über die Ægin. Bildw. mit Kunstgeschichtl. Anm.

von Schelling 1817. Hirt in Wolf's *Analekten* H. iii. p. 167 (where most has been done towards explanation and determination of time). [Comp. Götting. Anz. 1818. St. 115 ff.] Cockerell §. 80. Rem. ii, c. Leake, *Morea* ii. p. 467. Thiersch, *Amalthea* i. s. 137 ff. Göthe's *Kunst u. Alterthum* iii. s. 116 ff. D. A. K. Tf. 6—8, B. Edw. Lyon, *Outlines of the Ægina marbles*. Liverpool, 1829.

[90\*. A place beside the statues of Ægina may worthily be given to the reliefs of the earlier large monument of Xanthus in Lycia, which could not have been erected after the capture of the city by Harpagus, Ol. 58, 3, nearly the time when the former were probably produced. For when that event took place, all the Xanthians, not excepting even the absent heads of families, perished (Herod. i, 176); and, afterwards, when Lycia became a tributary province, and, although it was intrusted with the government of its cities, which probably formed a confederation even at that time, there was however a Persian agent in the capital, Xanthus, it is very unlikely that so important a monument should have been raised to one of the subjugated. Besides, notwithstanding all the difference of the figures, the antique severity of the style, subdued by a pervading grace, the admirable simplicity and truth and the already acquired certainty and delicacy of execution, give considerable probability to the supposition that the Lydian work was produced nearly at the same time with the other at Ægina; but whether it was by a native school or under the influence of the workshop of Chios, which was much famed at the time, or of the scholars of Dipœnus and Scyllis, is a point which will never be made out. Art at this stage, as we learn from the later Italian, can at the most different points having but slight connection with one another, develope from within outwards the wonderful agreement which we observe between these Lydo-Grecian works and the Grecian monuments otherwise known to us. How far inferior to this monument are the frieze-pieces from Assos.

We are indebted to Sir Charles Fellows for the surprising extension<sup>art</sup> of the history of art by means of Lydian antiquity. For the mon<sup>cal</sup>uments collected by him in that country, where he made this discovery, in his first journey in 1838, a large separate building has been erect<sup>hicl</sup>ed at the British Museum, to which he presented them. The Xanth<sup>ter</sup> marbles, their acquisition, &c. L. 1843. See engraving of the reliefs in<sup>chi</sup> Fellows' *Journal* written during an excursion in Asia Minor, L. 1839. p. 231, and a better one in his *Account of Discoveries in Lycia*, L. 1841. p. 170, repeated in Gerhard's *Archæologische Zeitung* 1843. Tf. 4. S. 49. still more improved and corrected. M. d. I. iv. tv. 3. with which we should take in connexion the extremely profound description and explanation of E. Braun, *Ann.* xvi. p. 133. *Bull.* 1845. p. 14., and in the *N. Rhein. Mus.* 1844. S. 481—490. comp. Gerhard *Archäol. Zeit.* 1845. S. 69. This monument, like four others, mostly found in Xanthus itself, is a

quadrangular tower of limestone in a single piece on a base, so that the frieze was above 20 feet from the ground; over the frieze was a large sima with abacus upon it. The figures are nearly as on the frieze of the Parthenon, 3 feet 6 in. high, and divided into three white marble tablets on each side; the east and west sides 8 feet 4 in., the two others not quite so long. M. d. I. iv. tv. 2. On the western, being the principal side, the frieze is perforated by a small doorway, above which is a cow suckling, as there is a lion over a similar one (Fellows' *Asia M.* p. 226); this door leads into a chamber seven and a half feet high, and is very inconvenient to enter, and may have been rather destined for pushing in cinerary urns or for making libation. This arrangement is similar to that on the tomb of Cyrus, §. 245. R. 2. The art, on the other hand, not only seems to be pure Greek on the whole, but the resemblance is still more surprising in particular figures, for instance the enthroned goddesses to the *Leucothea Albani*, of which, therefore, a cast has been taken and placed beside the sepulchral chamber, and in drapery generally the female figures resemble the goddess ascending the chariot, and the man in armour the *Aristion* on the stele at Athens (§. 96. No. 19). We are therefore the more struck with what is strange and peculiar in the religious ceremonies represented, the gods and their attributes. The compositions on the four sides have evidently a unity of connexion and a close relation to one another. On the side with the entrance we may with great probability recognise *Demeter* and *Cora*, the former with a patera, the younger figure with pomegranate and blossoms, together with the three *Horæ* or *Charites*, those in the centre with pomegranate and blossoms, the one behind with an egg; and as on the three other sides the centre is occupied by three gods enthroned, with sceptres in wide-sleeved garments and mantles, two bearded, the third beardless without being younger, the idea of the three *Zeus* is naturally suggested (only that in that case, *Poseidon* is not to be forced out of this relation into particular connexion with *Demeter* as *Phytalmios*). However, this supposition is not supported by an animal resembling a bear more than any other, a *Triton* as an ornament under the arm of the throne, a pomegranate blossom in the hand of the second and pomegranates in both hands of the third. To these three gods a family seems to be dedicating offerings,—the man in armour his helmet, the woman a dove, a child a cock and a pomegranate. This child is on the other broader side which lies opposite to that with the door and the two goddesses, and which has two subordinate standing figures at the one end and one at the other, corresponding to the *Horæ* opposite; whereas the ends of the two narrower sides are occupied with four very beautiful *Harpies* carrying off maidens. However appropriate and intelligible this secondary subject may be, to which the figures in the principal representation were at first playfully referred in a variety of ways, it is nevertheless difficult to give a definite and particular explanation of the latter from the artistically available details of native Greek mythology and symbolism, which are for the most part scanty in themselves or in their bearings, ambiguous as to time and place, and totally destitute of connexion. With regard to coloured ornaments, besides the blue of the ground, we perceive traces in the red peak of the helmet, and that the fillets of the plinths and on the thrones, which are in lower relief, had been painted.

There are in London specimens of far earlier art and in coarser stone from Xanthus, a stele with two lions upon it, several animals from a wall built at the time of the Romans, partly engraved, Lycia, p. 174. Of great antiquity also are pieces of a frieze similar to that of Assos, a bear, a stag, a lion tearing a stag, a satyr running with a branch of a tree; a narrower frieze with fighting cocks and other birds, four winged sphinxes from a tomb, and a couchant sphinx of perfect workmanship in the severe style, &c. The lion and bull are prevailing subjects in Lycian sculpture (Lycia, p. 173), and lions are said to inhabit still the Lycian mountains (p. 182). All the monuments in the new Lycian Museum are from Xanthus; Sir Charles Fellows has only brought with him drawings and a few casts from other cities, Tlos, Telmessus, Pinara, Myra, Kadyanda.]

#### F. STYLE OF THE FORMATIVE ART.

- 1 91. Although when we take into account the widely dif-  
fused cultivation of art, the difference in character of the  
Doric and Ionic races, and the want of a central point, it is  
not to be expected that art in a time of such intense striving  
should everywhere have advanced in the same way; we can  
still observe, however, certain general changes which neces-  
sarily arose in the progressive development of Hellenic art.
- 2 They consist chiefly in this, that the forms passed over from  
their original poverty and rudeness in characterizing into an  
exuberance of expression, directed on the one hand to the  
exhibition of strength, energy and activity, and on the other  
to the display of elegance which at this period had to supply  
3 the want of grace. The sculptures to which this tendency  
gave rise are said to be executed in "the old Greek style," in-  
stead of which they were formerly always miscalled Etruscan.

3 After Winckelmann Lanzi perceived still more clearly the true  
relation of these styles.—L. Lanzi, *Notizie della Scultura degli antichi e  
dei vari suoi stili* (Sec. ed. 1824. German by Lange, L. 1816), c. 2 dello  
stilo Etrusco. [Zoega Bassir. ii. p. 57; de Obel. p. 222, who first ap-  
plied to them the term of hieratic.]

- 1 92. The forms of the body in these sculptures are exces-  
sively muscular, the joints and sinews extremely prominent,
- 2 whereby all the contours are rendered hard and sharp. This  
hardness was manifested in a high degree by Callon, less al-  
ready by Canachus, but too much sharpness in the deline-  
ation of the muscles was even still objected to the style of the
- 3 Attic masters about the 75th Olympiad. However, this very  
severity of design led to that fidelity to nature which is in  
most particulars so much admired in the Ægina marbles.
- 4 With this force of design are usually combined short and com-  
pact proportions, although an excessive lengthening of the  
figures is not unseldom to be found, more however in paint-  
5 ings than sculptures. The gestures have often something

violent (a tendency which was very much favoured by the frequent representation of mythological battle scenes), but even where there is great animation there is still a certain stiffness, something abrupt and angular.

2. *Duriora et Tuscanicis proxima Callon atque Hegesias, Quintil. Inst. xii, 10. Canachi rigidiora quam ut imitentur veritatem, Cic. Brut. 18, 70.* Οἷα τὰ τῆς παλαιᾶς ἐργασίας ἐστὶ Ἥγησιον καὶ τῶν ἀμφὶ Κριτίαν τὸν Νησιώτην, ἀπασφινγμένα (adstricta) καὶ νευράδῃ καὶ σκληρὰ καὶ ἀκριβῶς ἀποτεταμένα ταῖς γραμμαῖς. *Lucian Præc. Rhet. 9. Demetr. De Elocut. §. 14,* says that the earlier rhetorical style was unperiodic, but περιεξομένος, like the ancient ἀγάλματα, whose τέχνη was συστολή καὶ ἰσχύτης.

3. With such a truth to nature as excites our wonder, there are united in the Ægina marbles many singularities, such as the prominence given to the cartilage of the breast, the peculiar intersection of the musculus rectus, and the peaked form of the knee which is also much bent. *Wagner (§. 90.) p. 96.* The *Hermes ἀγοραῖος* erected about the 64th Olympiad seems to have possessed equal merit as regards fidelity to nature, and was even in the time of *Lucian (Zeus Tragod. 33)* a study for brass-casters. *Wiener Jahrb. xxxviii. p. 282.*

4. Short proportions, especially in the Selinuntine metopes (the drawing of which is also determined by the endeavour to exhibit every part of the body in the greatest possible breadth). In the Ægina marbles the heads, especially in the lower parts, are large, the breast long and broad, the waist short in proportion, and the thighs short compared with the legs. Other examples of short proportions §. 96. No. 4, 5, 6, 10, 12, 16, 19. *Comp. §. 99. No. 1, 2, 3, 6.* Examples of slender proportions §. 96. No. 20, 21, 23. *Comp. §. 99. No. 4, 5, also 9, 10.*

93. But that antique love of elegance is shown in the 1 neatly and regularly folded drapery (*comp. §. 69*); the curiously braided or wire-like curling and symmetrically ar- 2 ranged hair; then in the peculiar mode of holding the finger, 3 which always recurs in the grasping of sceptres, staffs and the like, and also, with female figures, in tucking up the garments; in the buoyant method of walking on the fore part of the 4 foot, and numerous other particularities. Of a kindred nature 5 is the demand for parallelism and symmetry in the grouping of a number of figures.

1. See §. 96. No. 5, 6, 7, 13, 14, 16, 17. Besides the stiffened and flattened temple-drapery the taste of the age for elegant and many-folded garments must be taken into account. It prevailed chiefly in Ionia, and went out at Athens with the time of Pericles. *Τεττιγοφόροι, ἀρχαίαι σχήματι λαμπροί.* The author's *Minervæ Poliadis ædis*, p. 41.

2. So in the Ægina marbles (even in the pubes), *comp. §. 96. No. 1, 7, 12, 14, 16, 17.* This also was derived from the custom of higher and more polished life at that time, and which was especially observed and maintained at festivals. *Asius ap. Athen. xii, 525 F. Βαδίζειν Ἡραῖον ἔμπροπλεγμένον. Ἀθηνᾶ παρὰπλεγμένη.* *Pollux ii, 35.*

3. See No. 14, 15, 16, 17, 21. They worshipped *primore digito in erectum pollicem residente*, Appul. Met. iv. p. 90, Bip. Offering-boxes, incense, &c. were presented with three fingers. Aristoph. Vesp. 95. Porphy. de abstin. ii, 15. Ovid. F. ii, 573. Lactant. Inst. v, 19.

- 1 94. There prevail in old Greek art certain fundamental forms in the shape of the head which had their origin partly in the ancient imperfection of art, partly in a degraded conception of the national features, and which, by frequent application in famous schools of art, almost attained a typical consideration, and hence were even adhered to when art had already made great advancement in the drawing of the rest of the body. To these belong on the whole a retreating forehead, peaked nose, the mouth drawn in with the corners turned up, flat elongated eyes, prominent angular chin, lank cheeks, and high ears.

1. Vultum ab antiquo rigore variare, was Polygnotus' merit in painting. Plin. xxxv, 35.

2. Comp. the Apollo of Canachus §. 86 with the statues of Ægina, and §. 96. No. 5, 12, 13, 14, 16, together with the coins §. 98.

95. The peculiarity of the Æginetan style, judging from the allusions in ancient authors and the character of the works preserved (§. 90, 3, and 96. No. 3), seems to have consisted partly in a rigid adherence to the antique, partly in a very accurate and studious imitation of nature, and therefore (conformably with the character of the Doric race), in a very conscientious, but certainly not a free manner of exercising art.

Τρόπος τῆς ἐργασίας ὁ Αἰγιναιῖος, πλαστικὴ ἢ Αἰγιναία, and the like. Paus. i, 42. ii, 30. vii, 5. viii, 53. x, 36, 3. who accurately distinguishes therefrom τῶν Ἀττικῶν τὰ ἀρχαῖότατα, as well as the Αἰγύπτια, vii, 5. Hesych. Αἰγινητικὰ ἔργα τοὺς συμβεβηκότας (comp. §. 68, Rem. 3) ἀνδριάντας.

#### G. REMAINS OF THE PLASTIC ART (D. A. K. PL. 9—14.)

96. It is difficult to point out accurately the remains of the old Greek style, for this reason that, keeping altogether out of view its long continuance in Etruria, even in Greece consecrated gifts for temples were at all times intentionally executed in a stiff and over-ornate style. This is called the hieratic or archaistic style. No wooden statues of this period have been preserved, and as to sculptures in metal, besides the analogous works in Etruria, nothing has come down to us but one very stiff antique figure in bronze.

No. 1. This figure served as the foot of a vessel. Inscription (C. I. n. 6): Πολυκράτες ἀνέθηκε. [It is very bold to understand here the famous Samian.] In Paciaudi, Mon. Pelop. ii. p. 51. Collectio Antiq. Mus. Nan.

n. 29, 276. Its genuineness is doubted by Count Clarac, *Mélanges d'Antiq.* p. 24. Panofka *Cab. Pourtalès* pl. 13. p. 42. The excellent bronze figure of which an account is given §. 422. R. 7. must also be mentioned here as a chef d'œuvre of an early Peloponnesian school of art.

2. The *Lampadephorus* a master-work of early Peloponnesian schools, §. 422. R. 7.

3. Early Greek bronze in Tübingen about 6 in. high, see Grüneisen in the *Kunstbl.* 1835. No. 6 sqq also publ. separately 8vo. The style Æginetan, the features however more natural, the figure also more slender. The ἐξελασία of Amphiaraus? Pandarus according to Thiersch, but evidently a charioteer, urging and at the same time restraining.

4. Bronze *Minerva* from Besançon, hieratic, the head fine, pièces de rapport of silver.

5. Centaurs in bronze §. 389. R. 2.

There was an ancient species of working in the same material—*engraved designs*—of which very antique specimens, and an excellent monument from the Æginetic school, have been preserved.

6. *Graffito* in bronze, a stag torn in pieces by two lions, in a very old style. To be regarded as an example of many similar works in elder Greece. Gerhard, *Ant. Bildwerke* Cent. I. Tf. 80, 1.

7. Very thin bronze plate with embossed figures, very antique, the eyes of little balls, five men, four women; I explain them to be Argonauts and Lemnian women. *Cab. Pourtalès*, vignette.

8. A Bronze Discus from Ægina with two figures referable to the Pentathlon, a leaper with leaping-weights and a javelin-thrower (with the ἀγυλαστόν ἀκόντιον), very natural and careful in design. E. Wolf. *Ann. d. Inst.* iv. p. 75. tv. B.

The stone statues of the old style which are best known, besides those which have been already mentioned §. 86, 90, might be classified according to their style, somewhat in this way.

9. Apollo, a colossus, first executed. Ross in the *Kunstbl.* 1836, No. 12, similar smaller statue at Thera, Ross *Kunstbl.* 1836, No 18. [His *Inselreise* i. s. 34. 81.] small curls of stone, tresses on the shoulders, breast full and broad, athletic, striding somewhat with the left leg, as in the colossus of Naxos, and the fragments of the Delian [are these latter sufficient to determine this? The Theraic Apollo, one of the most remarkable monuments of early antiquity, now in the Theseion at Athens, engraved in A. Schöll's *Mittheilungen* Tf. iv, 8, cf. Schneidewin's *Philologus* i. s. 344. Not less important the statue of the sedent Athena on the acropolis, A. Schöll Tf. i. with which a smaller supplementing one also on the acropolis corresponds. Cf. Bull. 1842. p. 186.]

10. Statues in the sacred way of the Branchidæ. Notwithstanding their extreme simplicity and rudeness they come down, according to the inscriptions, as far as the 80th Olympiad. *Ionian Antiq.* T. I. new ed. *Amalthea* iii, 40. C. I. n. 39, and p. xxvi.

11. Pallas of the Villa Albani. Winckelm. Mon. Ined. P. I. p. 18, n. 17. Werke vii. Tf. 4.

12. Penelope in the Pio-Clementino Museum and Chiaramonti published by Thiersch, Kunstblatt 1824. p. 68 sqq. Epochen p. 426, and R. Rochette, Mon. Ined. pl. 32, 1. 33, 3. comp. p. 102, 420. The beautiful terracotta with four figures Canina Tusculo tv. 3.

13. The Dresden Pallas (no. 150). Ἐν προβολῇ. Imitation of a draped wooden statue with reference to the Panathenaic peplos (on which Böckh Tragic. Princ. p. 192, the author's Minervæ Poliadis ædis, p. 26). The relief, which represents the battle of the giants wrought in embroidery, is with good reason considered to be in the improved style. Augusteum 9, 10. Böttiger's Andeutungen, p. 57. Schorn, Amalthea ii. s. 207. Meyer's Gesch. Tf. 5. A.

14. Herculean Pallas in the hieratic style, gilt and painted. Millingen, Un. Mon. Ser. i. pl. 7. p. 13. comp. §. 368, 5.

15. Artemis from Pompeii in a similar style, tending to the Etruscan taste, of Luna marble and painted 4 palmi high. Winckelm. W. v. s. 20, 44, 200. M. Borbon. ii. tv. 8. comp. §. 363.

16. Among the archaistic statues of Apollo there is one particularly worthy of notice in the Chiaramonti Museum (Ἀργεῖος of Argos?). Gerhard, Ant. Bildwerke i. Tf. 11.

17. Giustiniani Vesta, remarkable for its columnar figure, and flute-like folds, probably conditioned by architectonic purposes. It is doubtful if it came from Athens. Raccolta 87. Winckelm. W. vii. Tf. 4. Hirt, Gesch. der Bild. Kunst, s. 125. Thiersch, Epochen, s. 134. There are different figures allied to the Giustiniani Vesta by short proportions, large heads, rectilinear folds of the double chiton, and a peculiar intermediate stage between antique austerity and naïve grace; they all seem to represent Attic maidens in procession, or costuming themselves therefor, especially in the Herculean bronze figures, M. Borb. ii, 4—7, and the others put in juxtaposition with these, §. 422, R. 7.

The reliefs in stone may be arranged somewhat as follows (it must, however, be remarked that only a few can with certainty be assigned to the period whose style they nearly represent).

18. Samothracian relief with Agamemnon, Talhybius and Epeius. From a judgment-seat, according to Stackelberg, Ann. d. Inst. i. p. 220. After the 70th Ol. (on account of the Ω, C. I. n. 40. Clarac, Mélanges, p. 19), but executed in a very ancient manner. Tischbein u. Schorn's Homer nach Antiken, H. ix. Tf. 1. Millingen, Un. Mon. Ser. ii. pl. 1. Amalthea iii. s. 35. Clarac, M. de Sculpt. pl. 116. Comp. Völkel's Nachlass, s. 171.

19. The so-called relief of Leucothea; a mother presenting her child to a child-fostering deity (κοινοτρόφος θεά). Winck. Mon. In. I. i. p. 67. n. 56. Zoëga Bassir. l. tv. 41. Winckelm. W. iii. Tf. 3. Comp. Panofka, Ann. d. Inst. iv. p. 217 (Birth of Hera). [The stele of Aristion ἐργον Ἀριστοκλέους, excellent figure of a Marathonomachos with traces of colours in the Theseion Ἐφεμερίδς ἀρχαιολογ. Tv. 75. i. p. 127 sq. N.



Rhein. Mus. iv. s. 4. Tf. 1, Schöll Mittheil. Tf. 1. In Schöll. Tf. 2, 4. there is also the large relief on the acropolis of a female figure ascending a chariot, in which grace is remarkably combined with antiqueness. The bas-relief Despuiges §. 364. R. 8 is far more antique.

20. Theft of the Tripod—a subject early cultivated (§. 89. Rem. 3), probably much employed at the consecration of tripods, which very often occurred at Delphi, Thebes and Athens. The base at Dresden, n. 99 (August. 5—7), can be best explained as the stand of a tripod which was won as a prize in an ἀγών λαμπραδοῦχος. The reliefs in Paciaudi, Mon. Pelop. i. p. 114 (from Laconia), carry us back to the same original. Mon. du M. Napol. ii. pl. 35 (in the Louvre, n. 168. Clarac, pl. 119), Zoëga ii. tv. 66 (Villa Albani). The subject was already treated in ancient vase-pictures in a more free and lively manner. Comp. especially Fr. Passow in Böttiger's Archäol. und Kunst, i. s. 125. [In one only; only in one relief also on a sarcophagus at Cologne, Verein der Alterthumsfreunde. Bonn 1845. vii. s. 94. where 46 monuments are collected, to which others also will be added.]

21. Reconciliation of Hercules, before whom advances Athena, and whom Alcmena (?) follows, with the deities of Delphi, who are followed by Hermes and the Charites as the deities of peace and friendship, from the well of a Corinthian temple (περιστόμιον, puteal sigillatum) in the possession of Lord Guilford. Dodwell, Alcuni Bassir. 2—4. Tour ii. p. 201. comp. Leake, Morea iii. p. 246. Gerhard, Ant. Bildwerke i. Tf. 14—16 (Procession of the new-born Aphrodite to Olympus, also Welcker, Ann. d. Inst. ii. p. 328). Panofka, Ann. ii. tv. F. p. 145 (Marriage of Hercules and Hebe).—This Corinthian relief treated in greatest detail by K. W. Bouterweck in Schorn's Kunstblatt, 1833, Nos. 96—99, who also endeavours to prove that it represents the introduction of Hercules to Olympus and his marriage with Hebe. [The author repeats the above explanation in the Dorians i. 431 and D. A. K. xi, 42, Gerhard his in the text to the Ant. Bildw. 2 Lief. 1844. s. 194—207. E. Braun also takes the representation to be a marriage scene, but as Her. and Hebe, in his Tages s. 10, and O. Jahn agrees with him. Archäol. Aufs. s. 108. 110—113.]

22. Altar of the Twelve Gods from the Villa Borghese in the Louvre, No. 378, an excellent work nobly conceived, and executed with extreme care and industry. Beneath the twelve deities are the Charites, Horæ, and Mœræ. Perhaps an imitation of the βαμὸς δάδεκα θεῶν of the Pisis-tratidæ about the 64th Olympiad. Visconti, Mon. Gabini, tv. agg. a. b. c. Winckelm. W. iii. Tf. 7, 8. M. Bouill. iii. 66. Clarac, pl. 173, 174. Similar groupings: the Capitolian puteal with twelve deities, Winckelm. Mon. In. no. 5. M. Cap. iv. tb. 22. Winckel. W. iii. Tf. 4; the aratonda of the Capitol with Apollo, Artemis, Hermes, M. Cap. iv. tb. 56. Winckelm. W. iii. Tf. 5; another from the Mus. of Cavaceppi with Zeus, Athena, Hera, Welcker's Zeitschrift i, ii. Tf. 3. n. 11. Comp. Zoëga, Bassir. ii. tv. 100, 101.

23. *Anathemata* for victories in musical games in the most ornate hieratic style. Apollo, frequently accompanied by Leto and Artemis, as Pythian singers to the cithern, making libation after the victory; a goddess of victory pouring out. Zoëga, Bassir. ii. tv. 99; Mon. du M. Napol. iv. pl. 7, 9, 10 (Clarac, pl. 120, 122); Marbles of the Brit. Mus. ii.

pl. 13. Fragment from the Elgin Collection in the Brit. M. R. xv. 103; from Capri in Hadrava, tv. 4. As a frieze ornament in terracotta, Brit. M. no. 18.—Apollo in the same costume singing a pæan to the cithern, whose cords he grasps with the left ( $\psi\acute{\alpha}\lambda\lambda\epsilon\iota$ ), and strikes at the same time with the plectron in the right ( $\kappa\acute{\rho}\epsilon\kappa\epsilon\iota$ ) Mon. du M. Napol. iv. pl. 8; quite like the Samian bronze statue of Bathyllus in the costume of Apollo. Appul. Florid. p. 128. Bip. Anacreont. 29, 43.—Comp. Welcker, Ann. d. Inst. v. p. 147. [§. 361, 4.]

24. Sacrifice for a victory to Athena-Polias, who is clearly recognised by the guardian-serpent,  $\alpha\iota\kappa\omicron\upsilon\rho\acute{\omicron}\varsigma$   $\delta\phi\iota\varsigma$ , in several reliefs, which—with a not unfrequent extension of the original signification—were placed on the cippi of warriors. Mon. du M. Napol. iv. pl. 11. Amalthea iii. s. 48. Comp. R. Rochette, Mon. In. i. p. 288, 426. Welcker, Ann. d. Inst. v. p. 162. This representation also on a marble discus M. Borbon. x. 11. The stele has the aplaston. [Avellino Casa di Pompeji 1840. tav. 4. p. 57—80 where the Salaminian victory of Ajax is indicated. Comp. Annali d. Inst. v. p. 162. R. Rochette Mon. Ined. p. 228. 426.]

The following reliefs in particular may serve to present more clearly to view the transition from the old-Greek style to the improved style of the following period.

25. Hercules kneeling on the hind ( $\pi\acute{\alpha}\nu\tau\alpha$   $\nu\epsilon\rho\acute{\omega}\delta\eta$ ). Combe, Marbles of the Brit. M. ii. pl. 7. Specimens, pl. 11. The posture also remained nearly the same in later art. See Anthol. Pal. ii. p. 653. Plan. 96. [The fine group found in Pomp. published by Gaet. d'Ancora, N. 1805. 4to. and in the M. d. I. iv, 6. with a similar one in marble, Annali xvi. p. 175 by H. Keil.]

26. Castor as horse-tamer with the Castorian dog from the Tibur-tine Villa of Hadrian. Combe ii. pl. 6. Specimens, pl. 14.

27. Festal procession of a Satyr and three Mænads, in the ancient solemnity of style. Inscription :  $\text{Καλλιμαχος ἐποίησεν.}$  M. Cap. iv. tb. 43.

28. Cippus with the figure of the deceased (as a  $\eta\acute{\rho}\omega\varsigma$ ) leaning upon a staff, giving a grasshopper to a dog, near Orchomenos. Clarke, Travels iii. p. 148. Dodwell, Tour i. p. 243. The figure in a relief at Naples from the grave of a Campanian named Meddix (according to the inscription) [The inscription does not belong to the stele, and is now even separated from it] is very similar, only it is clad in a shorter dress, and has an oil-vessel ( $\lambda\acute{\eta}\nu\upsilon\delta\omicron\varsigma$ ) suspended from the wrist as a symbol of gymnastics. R. Rochette, Mon. Ined. i. pl. 63. p. 251. Odysseus with the dog Argos according to Welcker (as well as R. Rochette and the Catal. del Mus. Borbon.) Rhein. Mus. iii, 4. s. 611 [which is however an error. Mus. Borbon. xiv, 10].

Works of the hieratic style also in terracotta are much more common, and are undoubtedly genuine works of this period.

29. Those relief-figures are genuine antiques which were found at Melos, without a ground, probably from a votive shield, representing Perseus as slayer of the Gorgon, and Bellerophon as vanquisher of the

Chimæra. Millingen, Un. Mon. Ser. ii. pl. 2, 3. [Also Alcæus and Sappho in the Brit. Mus. still unpublished.]

30. Terracotta relief from Ægina, the Hyperborean Artemis riding with Eros in a chariot drawn by griffins. Welcker, Mon. In. d. Inst. tv. 18 b. Ann. ii. p. 65.

#### THE ART OF ENGRAVING STONES AND DIES.

97. The arts of engraving precious stones and coin-stamps <sup>1</sup> gradually arose, as smaller and less regarded ramifications of the plastic art, into which life did not until late extend from the main branches. Both served as their first object the purposes of economy and traffic. The art of stone-engraving was occupied with signet-rings, *σφραγίδες*, the demand for which was increased by the ancient practice of sealing up stores and treasures, but was also partly satisfied by metal or even wooden <sup>2</sup> seals with devices of no significance. However, the art of working in hard and precious stones at a very early period advanced, after the example of the Phœnicio-Babylonian stone-cutters (§. 238, 240), from a rude cutting out of round holes to the careful engraving of entire figures in antique severe style. <sup>3</sup>

2. Regarding the sealing of *ταμιῖα*, Böttiger, *Kunstmythol.* S. 272. and elsewhere. On the old metal signet-rings, Atejus Capito ap. Macrobi. Sat. vii, 13. Plin. xxxiii, 4. On the *θριποβράτοι*, *θριπηδέστοι* (in part actually made from worm-eaten wood, and partly seals in imitation of it), see Salmas. Exc. Plin. p. 653. b. It is doubtful whether the ring of Polycrates was engraved. Strab. xiv. p. 638; Paus. viii, 14, 5. Clemens Protr. iii. p. 247. Sylb. for the affirmative. Plin. xxxvii, 4 distinctly opposed to that opinion: comp. Herod. iii, 41, *σφραγίς χρυσοδέτος σμαράγδου λίθου*; Theodorus certainly did nothing more than *enchase* it [si fabula vera]. According to Diog. Laert. i, 2, §. 57, it was a law of Solon: *δακτυλιολύφῳ μὴ ἐξεῖναι σφραγίδα φυλάττειν τοῦ πραδέντος δακτυλίου*. The same writer, according to Hermippus, called the father of Pythagoras a *δακτυλιολύφος* (viii, 1).

3. On Scarabæi (§. 175. 230, 2) with figures, which almost entirely consist of round rudely formed holes placed close to one another, Meyer, *Kunstgesch.* i. s. 10. Tf. 1. An excellent collection, partly of this sort and partly of ancient and careful workmanship, but chiefly Etruscan, is furnished in the *Impronti Gemmarii* d. Inst. Cent. i. 1—50. iii, 1—55. See besides, Lippert, *Dactyl.* Scr. i. P. ii. n. 79, 496. ii, 1, 431. ii, 103. Millin, *Pierres Gravées* Inéd. 6, 7, 13, 25, 26, 50, 51. Specimens, p. lxxxi. Comp. Lessing, *Antiq. Briefe* Th. i. s. 155. Facius, *Miscellaneen zur Gesch. der Kunst. im Alterthum*, iv, 2. s. 62 (where also are noticed the pretended *σφραγίδες* of mythology). Gurlitt, *über die Gemmenkunde*, *Archæol. Schriften*, s. 97 ff. Hirt, *Amalthea* ii. s. 12. D. A. K. Tf. 15.

98. Coined silver money had even about the 8th Olympiad taken the place of the bar-money formerly used. It was

introduced by the Argive king Pheido, and Ægina became  
 2 the first *officina* of coining. But for a long time they were  
 satisfied with the simplest devices on the convex obverse of  
 the coins, with rudely indicated tortoises (in Ægina), shields  
 (in Bœotia), bees (at Ephesus), and the like. On the flat re-  
 verse remained the impression of a projection (*quadratum in-*  
*cusum*) by which the coin was held fast while receiving the  
 3 stamp. The heads of gods and complete figures first made  
 their appearance at this period; and the depressed fields of  
 the reverse became gradually filled with representations more  
 and more ingenious; different schools of coining were devel-  
 oped, as in the characteristically but not elegantly designed  
*numi incusi* (with raised and at the same time depressed  
 figures) of Lower Italy, and the coins of Macedonia and Chal-  
 cidice which were executed in a very sharp style and with  
 much delicacy of detail.

1. On Pheido and the ancient Ægina standard of money, the author's  
 Æginet. p. 51, 88. [Böckh's *Metrologie* s. 76.]

2. The most unshapely *χελώνια* of Ægina (in Mionnet's *Empreintes*,  
 n. 616 sqq.) certainly reach very far back. Many of the Corinthian coins  
 with the Pegasus and Koppa, and the Bœotian with the shield approach  
 the same epoch. Levezow über mehrere im Grossherz. Posen gef. uralte  
 Griech. Munzen, B. 1834.

3. On the Attic coins in place of the rude Gorgoneion (comp. Cou-  
 sinery, *Voy. de la Macédoine* ii. p. 119. pl. 4) came the head of Minerva with  
 the antique and bizarre profile (Mionnet, *Descr.* pl. 41, 50, 54. *Empr.*  
 603, 4, 5), and the owl on the reverse, a type which continued for a long  
 time. Coins of Athens in the imperial cabinet of coins, *Weiner Jahrb.*  
 1838. lxxxii. s. 28.—The *numi incusi* (comp. Stieglitz, *Archæol. Unter-*  
*haltungen* ii. s. 54) of Sybaris, Siris, Poseidonia, Pandosia, Taras, Caulonia,  
 Crotona, Metapontum, Pyxoeis, extend from about the 60th to the 80th  
 Ol. (Sybaris destroyed, 67, 3. Pyxoeis founded 77, 2. Siris conquered  
 about 50, but Sirites continued to exist). Mionnet, *Descr.* pl. 58—60.  
 Micali, *Italia* tv. 58, 60. Millin, *Mag. Encycl.* 1814. T. ii. p. 327.—Coins  
 of Rhegium and Messana with the hare, and mules in harness (Mionnet,  
 pl. 61, 5. Combe, *M. Brit.* tb. 3, 27), are of the time of Anaxilas (70—  
 76). Aristot. in Pollux v, 12, 75; others of Messana have the types of  
 the Samians who had settled there (70, 4). Gött. G. A. 1830. s. 380.  
 Elegantly executed old coins of Syracuse and Gela. [Coins with the head  
 of Theron, probably after Ol. 77; Visconti *Iconogr. Gr. A.* ii. p. 6 sq.]—The  
 coins of Alexander I. (Ol. 70 to 79) which were imitated by the Bisaltæ,  
 are in a severe but very excellent style of art; the old style appears very  
 elegant on the coins of Acanthus, also of Mende. Lion and bull on coins  
 of Acanthos explained from Herod. vii, 125. by Pinder, p. 20. But the  
 lion there only attacks camels. The Thasian coins (ΘΑ) with the satyr  
 embracing the nymph (on others probably also from thence the satyr  
 pursues the nymph) exhibit the art advancing from coarse caricature  
 (comp. §. 75\*) to the cultivation of elegant forms. At Lete in Mygdonia  
 and Orrhesos in the same country these and other antique coins were

imitated in barbarian workmanship (with a centaur instead of the satyr). Mionnet, Descr. pl. 40, 44, 50. Suppl. ii. p. 545. iii. pl. 6, 8. Cadalvène Recueil de Méd. p. 76. Cousinery, Voy. dans la Macéd. T. i. pl. 6, 7. Comp. Gött. G. A. 1833. s. 1270.—The figures of animals and *monstra* especially are also often very antique on the old gold staters of Asia Minor, of Phocæa, Clazomenæ, Samos, Lampsacus, Cyzicus. (The combination of lion and bull on the Samian staters reminds one of oriental conjunctions.) See Sestini, Descr. degli Stateri antichi. Firenze 1817, and in particular Mionnet, Suppl. v. pl. 2, 3. Comp. besides Stieglitz, Versuch einer Einrichtung antiker Münzsammlungen zur Erläuterung der Geschichte der Kunst. Leipz. 1809. D. A. K. Tf. 16, 17.

#### 4. PAINTING.

99. At this period the art of painting, by means of Cimon 1 of Cleonæ and others, made such progress, especially in the perspective treatment of subjects, as enabled it to appear in great perfection at the very beginning of the next period. Vase-painting, which had been introduced into Italy and 2 Sicily from its two metropolises Corinth and Athens, remained more restricted in its resources, so that the works especially of the Chalcidian Greeks in Lower Italy took Attic models as their ground-work both in subjects and forms. In the now 3 prevailing species with black figures on reddish-yellow clay were exhibited all the peculiarities of the old style: excessive prominence of the chief muscles and joints, stiffly adhering or regularly folded drapery, constrained postures or abrupt movements of the body;—but at the same time, owing to the facility of exercising this art, there were a great variety of manners belonging to particular places of manufacture, often with an intentional striving at the bizarre.

1. Cimon of Cleonæ, Plin. xxxv, 34. Æl. V. H. viii, 8 (on the contrary we must read *Μίμων*, [who improved on the invention of Eumarus §. 74] in Simonides, Anthol. Pal. ix. 758, also perhaps App. T. ii. p. 648), invented *catagrapha*, *obliquæ imagines*, i. e. oblique views of figures, from the side, from above, from below; and stimulated to more exact details in the body and drapery. That was a great picture which was dedicated by the architect Mandrocles in the Heræum—the bridge over the Bosphorus and the passage of Darius (Herod. iv. 88). Pictures in Phocæa about the 60th Ol. Herod. i. 164. Mimnes mentioned by Hipponax Ol. 60, painted triremes [Aglaophon in Thasos, father and master of Polygnotus and Aristophon.]

2. It is proper to refer here to the question as to whether the great mass of the vases of Volci (respecting their discovery §. 257), which probably belong to the time between the 65th and 95th Ol., and by their subjects and inscriptions decidedly refer to Athens, were manufactured at Volci by Attic colonists or *meteci*, or whether they came by means of commerce from Athens or a Chalcidian colony of Athens. Comp. Millin-

gén, Trans. of the Roy. Soc. of Lit. ii. 1. p. 76. Gerhard, Rapporto int. i Vasi Volcenti, Ann. d. Inst. iii. p. 1 (Mon. tv. 26, 27). Welcker, Rhein. Mus. für Philol. I, ii. s. 301 (for the first view, which Gerhard supports, Bull. 1834. p. 76).—R. Rochette, Journ. des Sav. 1831. Févr. Mars. The author in Comment. Soc. Gotting. vii. p. 77 (for the second as well as Bunsen Annali vi. p. 40. R. Rochette *ibid.* p. 285, Journ. des Sav. 1837, p. 486 for importation. Gerhard gives up the Tyrrhenian species as such, Ann. ix. p. 136, but supports their Italian origin, p. 140). Comp. below No. 13. As to the imitation of Athenian vase-paintings in Chalcidian Nola, Böckh has brought to light a remarkable instance, Procem. Lect. Hiem. 1831.

3. Among the great host of antique vase-pictures we here select some of particular interest which belong to the different manners which were developed in Greece itself. There is an entire series of these with figures in shadow. Stackelb. Tf. 10—15. [The greatest and most remarkable of all vases of the earlier times is that discovered by Alessandro François in 1845 in the district of Chiusi, painted by Clitias, made by the potter Ergotimus, with a cyclus of important compositions probably grouped under a particular point of view, with 115 names of persons represented. An introductory account given by E. Braun *Allegem. Zeit.* 1845. s. 1379. Bull. 1845. p. 113, and Gerhard *ibid.* p. 210, and *Archäol. Zeit.* 1846. s. 319.]

No. 1. The Attic prize-vase, ΤΟΝ ΑΘΕΝΕΟ[Ε]Ν ΑΘΛΟΝ ΕΜΙ, in the possession of Mr. Burgon (Millingen, Un. Mon. S. i. pl. 1—3. comp. C. I. n. 33, and p. 450), representing Athena as promachos, and a conqueror in a chariot race with *κέντρον* and *μάστιξ*. A Panathenaic vase from Ægina, Bull. 1830. p. 193. 1831. p. 95, one from Cyrene *Annali* vi. p. 2873. [A host of such vases M. d. I. i. tv. 22. Gerhard *Etr. u. Campanische Vasen* Tf. A. B.] The numerous amphoræ with different gymnastic and equestrian contests, also a cithern-singer from Volci, are in a more elegant style and evidently merely vases for show, (Gerhard, *Ann. d. Inst.* ii. p. 209. Ambrosch, *ibid.* v. p. 64. Mon. 21, 22), as well as some found in Magna Grecia (the Koller vase at Berlin, in Gerhard, *Ant. Bildw.* i. Tf. 5—7; *εργίας εγχευε νικη* b. Stackelb. Tf. 25, the only example from Athens; a peculiar style of painting, with short stiff figures, from a small Athenian tripod; the Lamberg vase at Vienna, the least antique, in Laborde i. 73, 74; comp. Panofka, M. Bartoldiano, p. 65 sqq.). On the destination of these vases, Brøndsted, Trans. of the Roy. Soc. II. i. p. 102.

2. Vase with the slaying of the Minotaur, in a stiff antique style; the female figures with drapery checked in different colours and without folds. Work of the potter Taleidas; found in Sicily, but probably of the Attic school, as the subject is presented exactly in the same way on an Attic vase in the possession of Mr. Burgon. Most accurately given in *Maisonneuve*, *Introd.* pl. 38. [Gerhard *Auserl. Vasen* i. Tf. 1—4.]

3. Birth of Pallas in a style very similar to that of the preceding vase. From Volci, where there were a great number of the kind. Micali, *Ant. popoli Italiani*, Monum. tv. 80, 2. [Gerhard *Auserl. Vasen* i. Tf. 1—4.]

4. Vase with boar-hunt by a hero Antiphatas, a prize for a victory in the horse-race, from a tomb near Capua with Dorian inscriptions. Very symmetrical arrangement of the figures, Hancarville, *Antiq. Etr. Grec. et Rom.* i. pl. 1—4. *Maisonneuve*, *Introduction*, pl. 27.

5. Hermes with the three goddesses hastening to Paris, as on the coffer of Cypselus, Paus. v, 19, 1. Similar to the preceding vase: parallel direction of the limbs; regularly folded drapery, slender proportions. Millingen, Coll. de Coghill, pl. 34.

6. Hercules with the lion's hide, but at the same time a Boeotian shield, violently springing upon Cygnus (comp. the statue on the Amyclæan throne, Paus. iii, 18), in Millingen, Un. Mon. S. i. pl. 38.

7. Achilles dragging the body of Hector (in gigantic form) behind his chariot, often on Sicilian vases, in R. Rochette, Mon. In. i. pl. 17, 18. On a similar one at Canino the small winged figure of a hero represents the *eidolon* of Patroclus, R. Rochette, p. 220.

8. Departure of Eriphyle from Amphiarus and Adrastus, two groups on a Magna Grecian vase. Scotti, Illustrazioni di un vaso Italo Greco. N. 1811. 4to. [Millingen Peint. de Vases, pl. 20, 21. The author's D. A. K. Denkm. i. Tf. 19, 98. Minervini in the Bullett. Nap. ii. p. 122. iii. p. 48, 52. O. Jahn Archæol. Aufs. S. 139 f.]

9. Memnon overcome by Achilles and carried away by Eos, two groups on an Agrigentine vase (but with Attic inscription) of powerful and finished design, Millingen, Un. Mon. i. pl. 4, 5.

10. Pyrrhus slaying young Astyanax before the walls of Troy, at the altar of the Thymbrean Apollo, on a Volcian vase. Mon. d. Inst. 34. Comp. Ambrosch, Ann. iii. p. 361. [young Troilus, Ann. v. p. 251—54. O. Jahn Telephos and Troilos, S. 70.]

11. Athena, recognisable by her helmet and lance, sitting at the right hand of Zeus, with the thunderbolt; before them two Horæ, behind the throne Hermes and Dionysus, in a finished antique style such as prevails at Volci. Copied in colours (red and white) in Micali tv. 81.

12. Dionysus in the ship of the Tyrrhene pirates (an ingenious and grandiose composition) on a cup from Volci, in the inside. On the outside of the rim combats around two fallen heroes. Inghirami, G. Omerica tv. 259, 260. [Gerhard Auserl. Vasen i. Tf. 49.]

13. Athenian virgins drawing water for the bridal bath from the fountain Callirrhoe (ΚΑΛΙΡΡΗΕ ΚΡΕΝΗ, read Καλλιρρόη Κρήνη), from Volci. Brøndsted, A brief descr. of thirty-two anc. Greek vases, n. 27. Comp. the marriage-vases for Lysippides and Rhodon in Pr. Lucian, Musée Etrusque n. 1547, 1548.

14. A traffic-scene,—sale of wool [Silphion] under the superintendence of a magistrate, with Doric inscriptions (Ἀρκεσίλαος), on a vase from Etruria, in a bizarre style, not Attic. Mon. d. Inst. 47. Ann. v. p. 56. Micali tv. 97. [Cab. Durand, no. 422. Panofka Bilder antiken Lebens Taf. xvi, 3. Inghirami Vasi fitt. tav. 250.]

## THIRD PERIOD.

FROM THE 80TH TO THE 111TH OLYMPIAD (460—366 B. C).

FROM PERICLES DOWN TO ALEXANDER.

## 1. THE EVENTS AND SPIRIT OF THE AGE IN RELATION TO ART.

1 100. The Persian wars awakened in Greece the slumber-  
 2 ing consciousness of national power. Athens was entirely  
 fitted, by the character of the race to which its inhabitants  
 belonged, to become the central point of Grecian civilization,  
 and availed itself, with great skill, of the means which the  
 3 circumstances supplied; whereby it quickly arrived at such  
 a degree of power as no other city ever possessed.

2. The Athenians were, in common with their kindred race, the Ionians of Asia, susceptible, lively, and fond of innovation, but combined with these qualities an energy which had there soon disappeared. Τὸ δραστήριον, τὸ δεινόν.

3. The beginning of the palmier state of Athens is fixed by Herod. v. 78 as early as Ol. 67, 4. Themistocles' popular decree for the expenditure of the silver of Laurion on the fleet, about 73. Battle of Salamis, 75, 1. The *hegemonia* of the Greeks who had been under the king fell to Athens for the Persian war, probably 77, 1. Aristides' reasonable taxation; the treasury at Delos; the sum of the yearly tributes, *φόροι*, 460 talents (afterwards 600 and 1200). Pericles removed the treasure to Athens about 79, 3. From that time the allies mostly became subjects, the alliance-treasure a state-treasure. The highest amount of treasure before the Peloponnesian war was 9,700 talents, the yearly revenue at that time about 1,000. Böckh, Pub. Econ. p. 396 sqq. 433. Lewis.

1 101. The great riches which at this period flowed to  
 Athens, whereof only a small portion was expended on the  
 Persian war which was indolently carried on, were at first  
 laid out principally in the fortification of the city, but after-  
 2 wards in adorning it in the most magnificent style with tem-  
 ples, and edifices for games.

1. The building of the walls of the Peiræus was begun by Themistocles in the time of the Archon Cebrius before Ol. 75 (according to Böckh De archont. pseudepon. Ol. 72, 1), continued 75, 3. The rebuilding of Athens and the renovation of the walls 75, 2. About Ol. 78, 4, Cimon caused the south side of the acropolis to be strengthened (Plut. Cim. 13. Nepos, Cim. 3), and the foundation of the long walls to be laid, which Pericles completed Ol. 80, 3, 4, but afterwards added another wall to them. On the *three* long walls, Leake's Topography by Rienæcker, Nachtr. s. 467.



2. The Theseion was begun under Cimon, Ol. 77, 4. About Ol. 80, 3. the Athenians made a proposal for a renovation at the common expense of the temples destroyed by the Persians; and about this time many temples were built in Attica. The Parthenon completed Ol. 85, 3. The Propylæa built 85, 4 to 87, 1. The stone theatre was begun (*μετὰ τὸ περὶν τὰ ἱερία*) 70, 1, but the upper portions were not completed until the financial administration of Lycurgus (109—112). The Peisianactic Hall was formed into a picture gallery, *Ποικίλη*, about 79, 3. The Odeion was built by Pericles for the Panathenæa before 84, 1. See the author's *Commentatt. de Phidia* i. §. 5. The cost of these buildings was considerable; the Propylæa cost (together with all their appurtenances) 2012 talents (Harpocration); Thucydides ii, 13. says nothing in contradiction to this.

102. While in these works of architecture a spirit of art 1 was unfolded which combined grace with majesty in the happiest manner, the plastic art, emancipated by means of the free and lively spirit of democratic Athens from all the fetters of antique stiffness, and penetrated by the powerful and magnificent genius of the age of Pericles, attained through Phidias the same culminating point. However, in conformity with 2 the character of the elder Hellenians, the admired masterpieces of that time still bore the impress of calm dignity and unimpassioned tranquillity of soul. The spirit of Athenian 3 art soon acquired the sway throughout Greece, although art was also cultivated in the Peloponnesus in great perfection, especially among the democratic and industrious Argives.

3. Athenian artists about Ol. 83, (*De Phidia* i. 14) worked for the Delphian temple [*N. Rhein. Mus.* i. s. 18.] and the Phidian school about the 86th Ol. adorned Olympia and Elis with sculptures. On the state of Argos, see the author's *Dorians* ii. p. 147. Lewis and Tufnell.

103. The Peloponnesian war, from Ol. 87, 1 ex. to 93, 4, 1 destroyed in the first place the wealth of Athens, the expenses of the war having exceeded the amount of revenue, and at the same time tore asunder the bond which united the Athenian school with the Peloponnesian and other artists. Of deeper influence was the internal change which occurred 2 during the Peloponnesian war, not without considerable co-operation from the great pestilence (Ol. 87, 3) which swept away the manly race of old Athenians and left a worse behind. Sensuality and passion on the one hand, and 3 a sophistical cultivation of the understanding and language on the other, took the place of the solid manner of thinking, guided by sure feelings, which was a characteristic of earlier times. The Grecian people broke down the bulwarks of ancient national principles, and, as in public life, so also in all the arts, the pursuit of enjoyment and the desire for more violent mental excitement, pressed more prominently into view.

1. On the expenses of the war see Böckh's Pub. Econ. i. p. 289. On the separation of the schools of art during the war, De Phidia i. 19.

2. Πρῶτον τε ἤρξε καὶ ἐς τὰλλα τῇ πόλει ἐπὶ πλεόν ἀνομίας τὸ νόσημα—ὅτι δὲ ἤδη τε ἡδὺ καὶ πανταχόθεν το ἐς αὐτὸ κερδαλέον, τοῦτο καὶ καλὸν καὶ χρῆσιμον κατίστη. Thucyd. ii. 53.

3. In public life the tribe of flatterers of the demos, Cleon, &c. came in the room of Olympius Pericles, who governed by the penetrating force of his genius; the hetærae exercised more and more influence on domestic life; in tragedy the παιδικιώτατος and δεινιώτατος of Euripides suited the taste of the *great* public; lyric poetry passed over into the new unbridled and ostentatious dithyrambus, the masters of which (Melanippides, Cinesias, Philoxenus, Telestes, Phrynis, and Timotheus of Miletus) were regarded by the more rigid as the corrupters of music, particularly of its ethic character; whereby at the same time the art of rhythm about the 90th OL. became more lax and irregular. The ancient oratorical art was founded on a symmetrical construction of sentences, and demanded the most tranquil declamation; along with it an impassioned and pathetic style of speaking gradually obtained a footing.

Particular regard must here be had to the always increasing freedom and violence in the corporeal expression of mental emotions. According to Xenophon the Spartan youth did not move his eyes any more than a brazen statue (Dorians ii. p. 279. 2 Ed.). At Athens Pericles still preserved "the fixed posture of countenance, the quiet manner of walking, such an adjustment of his dress that it did not get into disorder from any oratorical gesture, the uniform tone of voice." Plut. Pericl. 5. Comp. Siebelis in Winckelm. W. viii. s. 94. Through Cleon free and violent gestures (τὸ τὴν χεῖρα ἕξω ἔχειν) invaded the oratorical platform, and the ancient εὐκοσμία of the orators disappeared. Plut. Nicias 8. Tib. Gracchus 2. Æschines against Timarchus, §. 25 sqq. Bekk. Demosth. π. παρατρ. p. 420 R. We must imagine Demosthenes to have been highly impassioned in gesticulation, and Æschines to have been somewhat stiff and affected. Lively and pathetic gesticulation on the stage began with Melanippides, a contemporary of Alcibiades, and whom Myniscus, Æschylus' actor, on that account called πῖθηκος. Aristot. Poet. 26, cum Intpp. Xenoph. Sympos. 3, 11.

- 1 104. With this spirit of the times was closely connected the tendency of those artists through whom the plastic art after the 100th OL. attained another stage; inasmuch as in their creations, compared with the works of the previous generation, there is manifested much more sensuality and pathos, a more disturbed equilibrium, and a more restless longing of the soul, whereby indeed art again acquired a
- 2 new world of ideas. But at the same time the propensity to momentary enjoyments, which was a striking feature in the Athenian people, operated as a hindrance to important public undertakings, and art was thus deprived (if we do not take into account what was done by Conon and Lycurgus) of the great public encouragement which was given in the time of Pericles, until it won the favour of the Macedonian kings.

This relation brought about changes in the spirit of art which will be seen at the close of this division, and more clearly in the following.

2. Demosthenes complains bitterly of the poverty of public and the magnificence of private buildings in his time. Comp. Böckh, Public Econ. i, 205 sq. Lewis. As to the works promoted by Conon, Paus. i, 1, 3. i, 2, 2. Comp. De Phidia i, 3. n. d. and in corroboration of the statement that the temple of Zeus Soter was erected by Conon, also Isocr. Euagor. §. 57. Under Lycurgus former works chiefly were completed, but there was also something new. See the psephisma in Plutarch x. Orat. p. 279. H., where perhaps we should read: *ἡμέτερα παραλαβὼν τοὺς τε νεωσίου καὶ τὴν σκευοθήκην καὶ τὸ θέατρον τὸ Διον. ἐξεργάσατο καὶ ἐπετέλεσε, καὶ τὸ τε στάδιον τὸ Παναθ. καὶ τὸ γυμνάσιον τὸ Δύκειον κατεσκευάσε.* Comp. p. 251. Paus. i, 29, 16. The noblest private outlay, however, still continued to be that on war-horses and statues, and it is a severe reproach to Dicæogenes (Isæus on Dicæog. Inher. §. 44), that he allowed dedicatory presents, purchased by the person whose property he inherited for three talents (£615), to lie scattered about unconsecrated in the studios of sculptors.

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## 2. ARCHITECTONICS.

105. The first requisite for the prosperity of architecture, the putting forth of every energy in order to accomplish something great, was already exemplified in the walls built at this period, especially those of the Peiræus, which, at the same time that they resembled Cyclopean walls in their colossal size, were distinguished by the utmost regularity of execution.

The circuit of the walls of the Peiræus with Munychia measured 60 stadia; the height was 40 Greek cubits (Themistocles wanted the double); the breadth was such that during the erection two waggons laden with stones could pass each other, the stones were *ἀμαξιαῖοι*, closely fitted to one another (*ἐν τομῇ ἐγγράμιοι*), and held together without any mortar, only with iron cramps soldered with lead. The walls of the Parthenon were built in the same way; the cylindrical blocks of the columns, on the other hand, were connected by wooden plugs (cypress wood in the temple of Sunium, Bullet. d. Inst. 1832. p. 148). [One of these plugs with its sheath in Munich.] All the technical details are here found in the highest perfection.

106. Further, there was evinced in the construction of theatres, odeia, and other buildings for festal amusements, a clearer and more penetrating understanding which conceived in the distinctest manner the aim of the building, and knew how to attain it in the most direct way. The theatron, like the ancient chorus (§. 64, 1), was always still in the main an open space for dancing (orchestra), having entrances on both sides. Around it arose the seats, arranged so as to hold the

greatest possible number of persons, and the elevated scaffolding of the stage. The building of theatres probably emanated from Athens, but at this period it had already extended  
 3 over all Greece. The Odeion also, a smaller theatre with an umbrella roof, received its form at Athens, and it is in like  
 4 manner probable that one of the contemporaries of Phidias first produced at Olympia the ingenious form of the barriers (*ἀφαις*) of a hippodrome.

2. On the theatre at Athens §. 101, Rem. 2. That of Epidaurus, a work of Polyclitus (about Ol. 90), was the first in beauty and symmetry; a portion of the very commodiously built stairs is still remaining. [The seats are still almost entire; the restoration with the stones themselves removed from their places would be easy.] See Clarke, *Travels* ii, 11. p. 60. Donaldson, *Antiq. of Athens*, Suppl. p. 41. pl. 1. The theatre of Syracuse (comp. Houel, T. iii. pl. 187 sqq. Wilkins, *Magna Grecia*, ch. 2. p. 6. pl. 7. Donaldson, p. 48. pl. 4, 5) [Cavallari in *Serradifalco Antich. di Sicilia* iv. tv. 17—22. p. 132] was built by Democopus-Myrilla before Sophron (Ol. 90). Eustath. ad Od. iii, 68. p. 1457. R. Comp. §. 289.

3. The odeion is pretended to have been built in imitation of the tent of Xerxes, and the roof was said to have consisted of Persian masts, hence also Themistocles instead of Pericles has been called the founder (Hirt, *Gesch.* ii. p. 18). But even Attica furnished at an early period much longer trees than it did afterwards for the roofing of large buildings. Plato, *Critias*, p. 111. On the design of an odeion §. 289.

4. On Clecetas, the son of Aristocles, Böckh, C. I. p. 39, 237. The author, *De Phidia* i, 13; on his *ἀφαις* Hirt, *Gesch.* iii. p. 148. It fulfilled the object of bringing all the chariots round the Spina at an equal distance from the normal starting-point of the circuits.

1 107. Probably also the art of arching, which was not yet  
 anywhere employed in temples at this period, except perhaps  
 in the Eleusinian Megaron, was already used in the building  
 2 of these theatres. According to the tradition of the ancients  
 it was invented by Democritus, but he perhaps only im-  
 3 ported it from Italy (see §. 168) into Greece. The same Democritus instituted, together with Anaxagoras, investigations into the perspective design and detailed construction of the theatrical scene; it was through him, in an especial manner, that a philosophical spirit of inquiry began to benefit the arts.

2. Poseidon. in Seneca Ep. 90. Democr. dicitur invenisse fornicem ut lapidum curvatura paulatim inclinorum medio saxo (key-stone) alligaretur. Democritus, according to the most probable account, died Ol. 94, 1, about 90 years old.

3. Vitruv. Præf. vii. Namque primum Agatharcus (§. 134) Athenis, Æschylo docente tragediam, scenam fecit et de ea commentarium reliquit. Ex eo moniti Democr. et Anax. de eadem re scripserunt, quemadmodum oporteat ad aciem oculorum radiorumque extensionem, certo

loco centro constituto, ad lineas ratione naturali respondere. This matter falls in with the last days of Æschylus (about Ol. 80), hence Aristotle, Poet. 4, 16, ascribes scenography or perspective scene-painting to Sophocles first. Scenography thenceforward figured as a separate art; about the 90th Olympiad we find in Eretria an architect and scenographer called Cleisthenes (Diog. Laert. ii, 125); afterwards there were various others, as Eudorus, Serapion in Plin. Aristot. Poet. 4, 16. Also a pictor scænarius in Gori Inscr. Etr. i. p. 390. Comp. §. 324.

108. With regard to the columnar ordinances, the Doric 1 was at this period cultivated to a higher degree of grace without however losing its predominant character of majesty. The Ionic existed at Athens in a peculiar ornate form, and in 2 Ionia itself in that which was afterwards retained as the regular canonical form. Beside these appeared about the 85th 3 Olympiad the Corinthian capital, which was unfolded by an ingenious combination of the volute forms of the Ionic with freer and richer vegetable ornaments, but only attained gradually its canonic form. Accordingly it is found single at 4 first, then multiplied, but only in subordinate portions of the building. As a leading order it was first employed in small honorary monuments.

3. See the story of Callimachus' invention in Vitruv. iv, 1.

4. See §. 109. No. 5, 12, 13, 15. We find it employed throughout for the first time in the Choregic monument of Lysicrates, which, though elegant, is by no means to be regarded as a perfect model, Ol. 111, 2. Stuart i. ch. 4.

109. Whilst the temples of Athens at this period bore the character of the purest proportion, the choicest forms, and the most perfect harmony, and a similar spirit was exhibited in the Peloponnesus, elegance and magnificence were the qualities most aimed at in Ionia where the art was later of coming into full bloom, and the Ionic style was almost exclusively employed (with striking, indeed, but not so careful execution in detail). The Sicilian temples on the other hand adhered to the old Doric forms, and imposed by their gigantic size and boldness of plan.

#### I. ATTICA.

1. [Comparison of the dimensions of 17 temples in Serradifalco, Ant. di Sicilia ii. p. 80, and a collocation of 21 Sicilian temples in ground plan. v. tv. 43]. The THESEION, from Ol. 77, 4. (§. 101. rem. 2) till later than 80 (§. 118). Peript. hexast. in the Doric order, 104 × 45 f. of Pentelic marble. The height of the columns more than 11, the intercolumnia 3 mod. Well preserved, even the beautiful lacunaria. Stuart, Antiq. of Athens iii. ch. 1. Supplem. ch. 8. pl. 1. [L. Ross τὸ Θησεῖον καὶ ὁ ναὸς τοῦ Ἀρεῶς ἐν Ἀθήναις 1838. 8vo. Archæol. Zeit. 1844. S. 245. In opposition to this Ulrichs Annali d. Inst. xiii. p. 75. E. Curtius in Gerhard's Archæol. Zeit. i. S. 97].

2. The **PARTHENON** or **HECATOMPEDON**, 50 feet larger (longer) than an older one whose site it occupied, Hesych. Built by Ictinus and Callicrates, a work on it by Ictinus and Carpion. Peript. hexast. hypæth. in the Doric order, on a high platform, entirely of Pentelic marble. Substruction, Ross Kunstbl. 1835. No. 31. Consists of the encircling colonnade; the *προνάριον* at each end, formed by columns with railings between, the hecatompædon strictly so called, that is the cella 100 feet in length [breadth rather, calculated after Stuart p. 8. and Le Roy p. 5. by Ideler in the Schr. der Berl. Akad. 1812. S. 186] with 16 (or 23?) columns round the hypæthron; the parthenon properly so called, or chamber for the virgin, a square enclosed space around the statue; and the closed opisthodomos with 4 columns, to the west. The front was to the east. Entire dimensions  $227 \times 101$  English feet, height 65 feet. The height of the columns 12 mod., the intercol. almost  $2\frac{3}{4}$ , diminution of the shaft  $\frac{1}{8}$ ; the swell  $\frac{1}{4}$ ; corner columns 2 inches thicker. Shields hung on the architrave; regarding its riches in statuary §. 118. The triglyph frieze ingeniously composed with the greatest possible saving of stone, Klenze Aphorist. Bem. S. 368. Tf. 1. Fig. 2, 3. The pure splendour of the marble was enhanced by the gold and colours used in ornamenting the smaller fillets and mouldings. The temple suffered particularly on the 28th of Sept. 1687, from the Venetians, and more recently from Elgin; but it always still excites a wonderful enthusiasm. J. Spon (1675) Voy. de Grèce. Stuart ii. ch. i. Wilkins, Atheniensia, p. 93. Leake, Topography, ch. 8. Böckh C. I. p. 177. The new editors of Stuart in the German translation (Darmstadt 1829) i. p. 293, where there is also given at page 349 an account of the vestiges of the old Parthenon. Cockerell's plan in Bröndsted, Voy. dans la Grèce ii. pl. 38. On Heger's Investigations, Gött. G. A. 1832, s. 849. The Parthenon measured anew by J. Hoffer, Wiener Bauzeit. 1838. N. 40 ff. [There is a model of the restored Parthenon in the gallery of the Bodleiana at Oxford,  $6\frac{1}{2}$  feet in length.] One also in the Brit. Museum.

3. The **PROPYLÆA**, built by Mnesicles. They formed the access to the acropolis as to the court of a temple, and stood in connexion with a road leading up from the market. Carriage road to the Propylæa of Pentelic marble slabs. L. Ross in the Kunstbl. 1836. N. 60. A grand gate, with four subordinate doors, an Ionic portico on the outside, and on each side a Doric frontispiece, the architecture of which was very skilfully combined with the Ionic in the interior. Comp. N. 5, c. At the sides project wings, the northmost of which served as a *porchule*; in front of the one to the south stood a small temple to Nike Apteros. Stuart ii. ch. 5. Kinnard, Antiq. of Athens, Suppl. (on the ascent). Leake, Topogr. ch. 8. p. 176. Le temple de Victoire sans ailes, restauré par R. Kousmin décrit par V. Ballanti R. 1837 fo. Bull. 1837. p. 218. [Kunstbl. 1835. N. 78 f. L. Ross u. E. Schaubert Die Akropolis von Athen, 1 Abth. der T. der Nike Apteros. B. 1839. fo.]

4. The Temple of **ATHENA POLIAS** and Poseidon Erechtheus. A very ancient sanctuary which was renewed after the Persian war, but (according to the Record C. I. n. 160) not completed till after 92, 4, full of sacred monuments, by means of which the plan of the building received peculiar modifications. A double temple (*ναὸς διπλοῦς*) with a separate apartment to the west (Pandroseion) a prostyle to the east, and two porticoes (*προστάσεις*) on the N.W. and S.W. corners. The edifice stood

on two different foundations, inasmuch as a terrace extended along on the north and west sides, and stopped short towards the north and west (on which side stood the *τοῖχος ὁ ἐκτός* in the inscription). Size without the porticoes  $73 \times 37$  feet. Caryatids (*κόραι*, Athenian maidens in the full Panathenæic costume) [§. 330, 5] around the portico in the south-west corner (in which the Erechtheian salt spring and the very old olive-tree appear to have been); windows and engaged columns in the Pandroseion. The frieze of the whole was of Eleusinian lime-stone with reliefs (of metal) fixed on (*ζῶα*). [Seventeen pieces stand in the Erechtheion, a list of them in Ann. d. I. xv. p. 309 sq.] The Ionic architecture presents much that is peculiar, especially in the capitals (§. 276); the care in execution is unsurpassed. Stuart ii. ch. 2. Wilkins, p. 75. The author's *Minervæ Poliadis sacra et ædis*. 1820. Rose, *Inscript. Græcæ Vetustissimæ*, p. 145. O. I. i. p. 261. New Edition of Stuart, p. 482. Fragments of a second inscription referring to this temple. Kunstbl. 1836. St. 60 [39 f. Complete in the *Ἐφημερίς ἀρχαιολ.* 1837. p. 30. in *Rangabis Antiqu. Hellén.* p. 45. and Ann. d. I. xv. p. 286—327. An architect Archilochus of Agryle therein]. Inwood *The Erechtheion of Athens*, fragments of Athenian architecture, and a few remains in Attica, Megara and Epirus. L 1827. [Von Quast *Das Erechtheum zu Athen nach dem Werk des Hr. Inwood B.* 1840.—Temple of Athene Ergane on the acropolis. See Ulrichs in the *Ἀθηνᾶ* 1841. 4th June, and in the *Abhd. der Münchner Akad. philos. philol.* Kl. iii, 3. S. 627.]

5. ELEUSIS. Uned. Antiq. of Attica. ch. 1—5 (Traduct. par M. Hittorff Ann. d. Inst. iv. p. 345). *a. The great temple* (*μέγαρον, ἀνάκτορον*) erected under the superintendence of Ictinus of Corcebus, Metagenes, and Xenocles, and planned for the celebration of the mysteries. Departure in the Eleusmian building from the pure style. Kugler S. 43. A large cella with four rows of Doric columns running across in two tiers; between them a large opening for light, which was arched by Xenocles (*τὸ ὀπαιῶν ἐκροῦφωσε* Plut. Pericl. 13. comp. Pollux ii, 54), as this temple must not be hypæthral. Portico of 12 Doric columns (by Philo in the time of Demetrius Phalereus) which have already thin fillets between the flutings. 212. 10.  $2 \times 178$ . 6. the measurement of the square within  $167 \times 166$ . 6. Beneath the cella a crypt, undiminished cylinders supported the upper floor. The material mostly Eleusinian lime-stone, little marble. The size of the whole  $220 \times 178$  f. Statements somewhat at variance, *Ionian Antiq.* ch. 6, 19—21, new ed. *b. The smaller Propylæa* in the inner peribolos, with enigmatical disposition of the door. We have here the capital of a pilaster with the leaves of the acanthus. *c. The larger Propylæa* in the outer court. Entirely similar to those on the acropolis; only without the side buildings. The pannelled ceiling (*ῥομφίη*) praised there by Pausanias is here more distinct (whether Appii propylæum, Cicero ad Att. vi, 1?) *d. A small temple of Artemis Propylæa*, a *templum in antis*, Doric. *e. A small temple* on the rock above the Megaron, in the inner peribolos.—None of the buildings at Eleusis were completely finished.

## OTHER ATTIC TEMPLES.

6. At RHAMNUS. The larger temple of Nemesis, hexast. peript., Doric,  $71 \times 33$  f. was probably begun in the time of Pericles (comp. §. 117), but not finished till later (fillets with the flutings). Rich paintings and

gildings are observable on the external cornice, and on the cornice over the frieze in the interior, the outlines of which are carved. Beautiful lacunaria, Un. Antiq. ch. 6.

7. Temple of PALLAS ON SUNTIUM, hexast. peript. with propylæa of the same order, the Doric. Also of the age of Pericles. Ionian Antiq. ii. ch. 5. pl. 9—14. Un. Antiq. ch. 8.

8. STOA AT THORICUS (7 columns in front, 14 on the side. Comp. §. 80. Rem. ii, 3). The columns (11 mod. high) have received but the beginning of the flutings. Un. Antiq. ch. 9.

## II. CHIEF PELOPONNESIAN TEMPLES.

9. Temple of ZEUS AT OLYMPIA, built with the spoils of Pisa (which fell about the 50th Ol.) by Libon the Elean, completed about the 86th Ol. Of poros stone. Hexast. peript. hypæthral. The pronaos closed with grated doors (*Σύραι χαλκαῖ*) between columns, so likewise the opisthodomos corresponding to the pronaos; the cella rather narrow with upper galleries (*στοαὶ ὑπερώοι*). Size 230 × 95 Greek feet, height 68. On the ruins, especially Stanhope's Olympia, p. 9. Cockerell, Bibl. Italiana 1831. N. 191. p. 205. Expédition Scien. de la Morée Livr. 11. pl. 62 sqq. Comp. Völkel's Nachlass i.

10. 11. Temple of HERA at ARGOS by Eupolemus after Ol. 89, 2. The OLYMPIEION AT MEGARA before 87. No ruins of these temples. [Discovery of the foundation. W. Mure Ann. d. Inst. x. p. 308 tav. H. The same author's Tour in Greece ii, 177.]

12. Temple of APOLLO EPICURIUS AT PHIGALIA, built by Ictinus the Athenian (Eustath. on the Od. p. 1825. R.), therefore perhaps before Ol. 87, 2 (according to the supposition of Pausanias, after the plague, 88). Size 126 × 48 f. Without, a Doric pteroma; within, Ionic columns form niches (probably for Donaria) and an hypæthron. A Corinthian column stood at the end of the hypæthron behind the statue. On the ruins Combe, Brit. M. iv. pl. 25—28. Stackelberg, Apollotempel Tf. 1—5. Donaldson, Antiq. of Athens, Suppl. p. 1. pl. 1—10.

13. Temple of ATHENA ELEA AT TEGEA, built by Scopas after the 96th Ol. the largest and most beautiful in the Peloponnesus. The combination of Ionic columns externally, and Doric and Corinthian above one another within, is important for the history of architecture. Paus. viii, 45. Slight remains. Dodwell, Tour ii. p. 419. Klenze Aphorist. Bem. S. 647.

14. The very slender Doric columns (more than 13 mod. high) of the temple of Zeus at Nemea appear to belong to the end of this period. Ionian Antiq. ii. ch. 6. pl. 15—18. Descr. de Morée iii. pl. 72. [Clarke Trav. ii, 2. chap. 18. p. 714. 4to Ed.]

## III. IONIA [AND CARIA].

15. DIDYMÆON AT MILETUS, after its destruction rebuilt Ol. 71, principally by Pæonius and Daphnis of Miletus, but never entirely completed. Dipteral decast. hypæthral, 163 feet broad, in magnificent Ionic style, with engaged Corinthian columns in the pronaos. The columns



6½ feet thick, 63½ high, more slender than those at Ephesus, Samos, and Sardis (§. 54, 80), with lighter entablature. *Ionian Antiq.* i. ch. 3. p. 27. Choiseul Gouffier, *Voy. pittor.* i. pl. 113, 114. Hirt, *Gesch.* ii. p. 62. pl. 9, 11.

16. Temple of PALLAS POLIAS AT PRIENE, built by the learned architect Pytheus, about Ol. 110. According to an inscription, Alexander had the glory of consecrating it. C. I. No. 2904. Peript. hexast. of beautiful Ionic order with propylæa which instead of Ionic columns have pilasters inside whose capitals are enriched with griffins in relief. *Ionian Antiq.* i. ch. 2. new ed. Choiseul Gouffier, pl. 116.

17. Temple of DIONYSUS AT TEOS by Hermogenes, probably built about the time of Alexander. Peript. hexast. and eustyle, according to Vitruvius (who principally follows Hermogenes). *Ionian Antiq.* i. ch. 1. Choiseul Gouff. pl. 124. Comp. besides Hirt, *Gesch.* ii, 66.

18. Temple of ARTEMIS LEUCOPHRYNE AT MAGNESIA on the Meander, built by Hermogenes, pseudodipteral, according to Vitruvius 198 × 106 f. Leake, *Asia Minor*, p. 349. To it belongs the elevation, *Ionian Antiq.* i. ch. 1. pl. 2. first ed. [R. Rochette after the labours of the architect Clerges in the *Journ. des Sav.* 1845. Oct. Nov.]

19. Ruins of a temple of APOLLO AT DELOS in the Doric order (the height of the columns 12 mod.), Stuart iii. ch. 10. p. 57. [A friese tablet from the temple of Esculapius, the most important in Cos. See Ross in Gerhard's *Archäol. Zeit.* 1846. Tf. 42. S. 281. Temple of Dionysus at Aphrodisias, octast. peript. probably by Hermogenes; panther and crater alternately on the architrave, *Ion. Antiq.* iii. ch. 2. pl. 13 sqq. cf. *Fellows Lycia* p. 33. and *Texier*. The beautiful Ionic temple of Azani in Phrygia in *Fellows' Asia Minor* p. 136. 141. and in *Texier*.]

#### IV. SICILY.

20. 21. ACIRAGAS. Comp. above §. 80. The great Doric temple of Zeus Olympius was incomplete when Acragas was conquered by the Carthaginians Ol. 93, 3, and also remained so after the renovation of the city. Diod. xiii, 82. Size according to Diod. 340 × 160 f. (369 × 182 English f. according to the latest measurements). Height 120, without the substruction (κρηπιδῶμα). The cella has within pilasters 12 feet broad, and half-columns without, 20 feet in circumference, but porticoes at the ends according to Diodorus, according to Cockerell however there were here also pilasters and half-columns. The columns under 10 mod. high. In the interior there stood on columns or pillars, gigantic figures in antique severe style as supporters of the roof [§. 279]. Nic. Maggiore, *Opusc. Archeol.* 1834. cf. Bull. 1836. p. 62. There are many things about this temple still in the dark. See Wilkins, *Mag. Gr.* ch. 3. pl. 14—17. Hirt ii, 90. pl. 9, 12. Klenze, *Tempel des Olymp. Jupiters* 1821, and in the *Kunstblatt* 1824. N. 36 (comp. 28, 39). Cockerell. *Antiq. of Athens*, Suppl. p. 1. pl. 1—8. Not far from the above stands the so-called temple of HERCULES. Cockerell, pl. 9. More recent excavations at the [so-called] temple of Hercules, Bull. 1836. p. 97. 129. Theron's monument, the pyramid of a victor horse (*Plin.* viii, 42), according to Götting in the *Kunstbl.* 1836. N. 7.

22—24. SELINUS. Comp. §. 80. Its large and rich temples are mentioned in Thucyd. vi, 20, and in connection with its destruction by the Carthaginians (92, 4). The chief Doric temple was at that time still incomplete, as only the eight columns of the east front were fluted (with fillets), and some others begun. Dipteral according to Wilkins, pseudo-dipt. according to Hittorff and Serradifalco with large columnar pronaos and hypæthron,  $331 \times 161$  feet according to Wilkins,  $367 \times 161$  according to Göttling in the *Hermes* xxxiii. p. 248. The columns about 10 mod. high. South from this one in the same eastern portion of the city stand two other temples, all together called *i piliere die Giganti*,  $186 \times 76$  and  $232 \times 83$  f. large; both hexastyle peripteral, and on the whole they appear to belong to the same period. The middle and smallest temple is constructed almost in the same way as the middle temple of the acropolis, but at a later period however when more slender (about 10 mod.) and at the same time greatly tapering (about  $\frac{2}{3}$  mod.) columns made their appearance in Sicily; somewhere about the 80th Olymp. Comp. on the sculptures §. 90 and 119. Wilkins, ch. 4. pl. 1—11. Hittorff and Zanth, *Archit. de la Sicile*. Livr. 5, pl. 30 sqq.

25. EGESTA. Hexast. peript.  $190 \times 77$  f. the columns not yet fluted. Wilkins, ch. 5. Gärtner's *Ansichten der Monumente Siciliens*. Hittorff, pl. 2—6. [SYRACUSE. Hexast. peript. Serradifalco i. tav. 3—8. Canina in the *Bullett.* 1836. p. 91.] The cella 86, 6. x, 47, 4. Palm, entire length 118, 2. P. Cavallari in Serradifalco iv. tv. 5—8. p. 120. [CORFU. Not far from the city Hexast. peript. W. Railton, §. 253. R. 1.]

110. <sup>sal</sup> ~~Luxury~~ in private buildings, houses, and monuments, <sup>1</sup> not begin at Athens especially till towards the end of this <sup>1</sup> ~~At~~ <sup>1</sup> ~~riod~~ (§. 104, 2). It began sooner with the rich and haughty <sup>1</sup> ~~87~~ <sup>1</sup> ~~rigentines~~ who built, according to the well-known saying, <sup>1</sup> ~~Size~~ <sup>1</sup> ~~f~~ they expected to live for ever.

<sup>form</sup> <sup>1</sup> ~~the~~ <sup>1</sup> ~~marvellous~~ <sup>1</sup> ~~accounts~~ in Diodor. xiii, 81 of Gellias' palace and <sup>1</sup> ~~colur~~ <sup>1</sup> ~~sal~~ <sup>1</sup> ~~wine-cellar~~, of the public piscina, the monuments to victorious <sup>1</sup> ~~ruins~~ <sup>1</sup> ~~and~~ <sup>1</sup> ~~favourite~~ birds. The so-called sepulchre of Theron (Wilkins ch. 3, pl. 19) is remarkable on account of its Ionic engaged columns with Doric entablature, and the cross-vault in the interior. A similar mixture has been observed in the so-called Heroön of Empedocles on the acropolis of Selinus.

- 1 111. The greatest problem likewise of the architect, the construction of entire cities, fell at this period principally to Hippodamus of Miletus who, by his improvements in the Peiræus, which Themistocles had rather designed as a place of refuge in time of war, converted it into a splendid city. He laid out Thurii (OL 83, 3) with large streets at right angles, and likewise rebuilt Rhodes (Olymp. 93, 1) in a highly symmetrical and regular manner, and in the form of a theatre.
- 2 Through him as well as Meton the regular (Ionic) method of building seems to have gained the ascendancy over the narrow and angular construction of cities which prevailed in early Græce.

1. On the designs of Hippodamus, comp. Aristot. Pol. ii, 5, with Schneider, vii, 10. Photius and Hesych. s. v. Ἱπποδάμου νέμεις with Diod. xii, 10. Schol. Aristoph. Equ. 327 (comp. Meier on the Scholia, p. 457. Dindorf). On Rhodes, Strab. xiv, 654. Aristeides Rhodiacus. Meurs. Rhodus i, 10. Perhaps the plan of the beautiful city Cos (103, 3) was similar, as well as that of the new Halicarnassus (by Mausolus; the plan in Cuper, Apoth. Homeri p. 241 is not altogether correct). [Vitruv. i. 7. De electione locorum ad usum communem civitatis.]

2. On the plans of Meton (the astronomer and hydraulist) for the building of a city, Aristoph. Birds, 995 and Scholia. On the old-Greek and Ionic mode of laying out towns, comp. Dorians, vol. ii. p. 272 sq. The cities of the Peloponnesus which grew up after the fall of Sparta were also certainly more regular, as new Mantinea (Ol. 102, 2. See Gell, Städte-mauern Tf. 35), Megalopolis (102, 2) and Messene (Ol. 102, 4) with massive walls of square blocks and beautiful fortified gates; the Doric architecture of the portico, around the stadium, however, already declines into the puny. Leake, Morea T. i. p. 372, pl. 3. Gell, Städte-mauern Tf. 36. Donaldson, Antiq. of Athens. Suppl. p. 19. pl. 1, 2. Expéd. Scient. de la Morée, pl. 24 sqq.

### 3. THE PLASTIC ART.

#### A. THE AGE OF PHIDIAS AND POLYCLITUS.

112. The highest bloom of art, which was at this period 1  
zealously cultivated throughout Greece, but principally at  
Athens and Argos, was ushered in by Calamis and Pythagoras, 2  
two excellent artists; the former indeed was not entirely free  
from the hardness of the old style, but nevertheless he exe-  
cuted admirable works of the most various kinds, sublime  
statues of gods, delicate and graceful women, and spirited  
chargers; the latter excelled in lifelike representation of the 3  
muscles and veins, in exact knowledge of proportion, but at  
the same time also (what was more rare at this period) in  
profound expression.

1. CALAMIS (of Athens?), toreutes [§. 85. R. 2], brass-caster, and sculp-  
tor, Ol. 78—87. PYTHAGORAS of RHEGIUM, brass-caster, pupil of Clearchus,  
Ol. 75—87. Paus. vi, 6. vi, 13. comp. Corsini, Dissert. agon. p. 124. 130.  
Plin. xxxiv, 8, 19. Eucadmus of Athens, sculptor, 80. TELEPHANES, the  
Phocæan, brass-caster (worked for the Aleuadæ and Persian kings) about  
80. Polygnotus, painter and sculptor, about 80. Ptolichus of Corcyra,  
scholar of Critias, brass-caster, 83. Scymnus and Dionysodorus, brass-  
casters and toreutæ, scholars of Critias, 83. Acestor of Cnossus, brass-  
caster, 83. [ONATAS of Ægina, Ol. 78—83, and his scholars, §. 82.] PHID-  
DIAS, son of Charmides, of Athens, scholar of Ageladas, painter, brass-  
caster, toreutes, and sculptor, Ol. 80—87, 1. Praxias of Athens, scholar  
of Calamis, sculptor, 83. Androstheneus of Athens, scholar of Eucadmus,  
sculptor, 83. Nesiotes, fellow-labourer of Critias, Ross in the Kunstbl.  
1836. N. 16. [R. Rochette, Supplém. au Catal. des Artistes, p. 368.] POLY-

CLITUS, Sicyonian and Argive, scholar of Ageladas, brass-caster, toreutes, cultor, and architect, from about 82—92. MYRON, an Athenian of Eleutheræ, scholar of Ageladas, brass-caster, toreutes, and sculptor, about the same time. CALLIMACHUS, brass-caster and toreutes, about 85. STYPAX of Cyprus, brass-caster, 85. ALCAMENES of Athens, scholar of Phidias, perhaps also of Critias, cleruchos in Lemnos, brass-caster, sculptor, and toreutes, 83—94 (de Phidia i, 19). Colotes, scholar of Phidias, toreutes, 86. Pæonius of Mende, sculptor, 86. Clecetas (of Athens?), brass-caster and architect (§. 106, 4), about 86. AGORACRITUS of Paros, scholar of Phidias, brass-caster and sculptor, 85—88. Phradmon of Argos, brass-caster, about 87. Callon of Elis, brass-caster, about 87. Gorgias of Lacedæmon, brass-caster, 87. CTESILAUS, brass-caster, 87. Socrates, the son of Sophroniscus, of Athens, sculptor, about 87. Plato mentions the sons of Polyclitus as artists about 87. Protag. p. 328. Theocosmus of Megara, scholar of Phidias, brass-caster and toreutes, 87—95. Amphion of Cnossus, son of Acestor, scholar of Ptochichus, brass-caster, 89. Sostratus of Rhegium, scholar of Pythagoras, about 89. Nicodamus, a Mænaliam, brass-caster, 90. Thericles, the Corinthian potter (*Θερικλεία*), about 90. Athenæus xi. p. 470. f. Bentley's Phalaridea. [Thericles, the animal painter, shown to have nothing to do with the cups adorned with animal figures, Rhein. Mus. vi. S. 404—20.] Cleiton of Athens, brass-caster (*κλυδαινοποιός*), about 90. Niceratus of Athens, brass-caster, 90. Apellas, brass-caster, about 90. DEMETRIUS, Athenian of Alopecce, about 90 (he must not, on account of Simon, be removed too far from the age of the painter Micon, and I therefore hold the ancient priestess of Pallas, Lysimache, whom he sculptured, to be the predecessor of the well-known Theano. Comp. Lange, Ann. zu Lanzi, p. 84. Sillig, C. A. p. 180). Pyromachus, about 90. (Plin. xxxiv, 19, 20.) NAUCYDES of Argos, son of Mothon, brass-caster and toreutes, 90—95. PERICLITUS, brother of Naucydes, scholar of Polyclitus, about the same time (Paus. ii, 22, 8, is perhaps to be read: τὸ μὲν Πολύκλειτος, τὸ δὲ Περικλέϊτος ἐποίησε, τὸ δὲ ἀδελφὸς Περικλέϊτου Ναυκύδης). Lycius of Eleutheræ, son and scholar of Myron, brass-caster and toreutes, about 92. Athenodorus and Demeas of Cleitor, scholars of Polyclitus, brass-casters, 94. Asopodorus of Argos, Alexis, Phrynon, Deinon, brass-casters, together with Aristides, brass-caster and architect, all scholars of Polyclitus, about 94. Aristandrus of Paros, brass-caster, 94. Aristocles, son of Clecetas, brass-caster and toreutes, 92—95 (comp. Böckh, C. I. p. 237). Canachus of Sicyon, the younger, scholar of Polyclitus, brass-caster, 95. Deinomenes, brass-caster, 95. Patrocles, brass-caster, 95. Pison of Calauria, Amphion's scholar, brass-caster, 95. Alypus of Sicyon, scholar of Naucydes, brass-caster, 95. Tisandrus, brass-caster, 95. Sostratus of Chios, 95. Archias of Athens, toreutes, 95 (C. I. n. 150. §. 42). Antiphanes of Argos, scholar of Periclitus, brass-caster, 95—102. Polyclitus the younger of Argos, scholar of Naucydes, brass-caster, 95—101 (Paus. ii, 22. iii, 18. vi, 2. comp. Corsini, Diss. Agon. p. 123. vi, 6). MYS, toreutes, 95. DÆDALUS of Sicyon, scholar of Patrocles, brass-caster, 96—104 (Paus. vi, 2. vi, 3. comp. Corsini, Diss. Agon. p. 130. 133., x, 9). Stadiæus of Athens, brass-caster, 97. CEPHISODORUS of Athens, brass-caster, 97—104 (he worked for the undertakings of Conon and for Megalopolis). Pantias of Chios, scholar of Sostratus, brass-caster, 100. Callicles of Megara, son of Theo-

cosmus, brass-caster, 100. [L. Stephani on Attisch. Kunstgesch. in the Rhein. Mus. iv. S. 1.]

2. Calamidos dura illa quidem, sed tamen molliora quam Canachi, Cicero. Jam minus rigida Calamis, Quintilian. See above, §. 92. Lucian (Imag. 6) praises in his Sosandra τὸ μειδίαμα λεπτόν καὶ λεληθός—καὶ τὸ εὐσταλές δὲ καὶ κόσμιον τῆς ἀναβολῆς, comp. the Hetæ. Dial. 3. Sillig C. A. p. 115.

3. ' Hic primus (?) nervos et venas expressit, capillumque diligentius.—Vicit Myronem pancratiaste Delphis posito.—Syracusic (fecit) claudicantem, cujus ulceris dolorem sentire etiam spectantes videntur. Plinius xxxiv. 19. Πυθαγόραν πρῶτον δοκοῦντα ῥυθμοῦ καὶ συμμετρίας ἱστοχάσθαι Diog. Laert. viii. Pyth. 25. Sillig C. A. p. 399, together with Varro de L. L. V. §. 31.

113. Phidias the Athenian now appeared, an artist whose 1  
genius was so vast and his fame so acknowledged that the  
works of Pericles' age were all carried on under his direction,  
and the entire host of artists of every kind assembled at  
Athens were occupied in following out his ideas. He himself 2  
worked especially at colossal statues composed of gold and  
ivory, for the more perfect execution of which, unexampled  
liberality on the part of the states, and a more extended  
technical knowledge lent their assistance.

1. The circumstances of Phidias' life, according to the writer, Comm. de Phidiæ Vita I. (comp. Em. David in the Biographie Univers. xxxiv. p. 27). Born about 73. Instructed at first by native artists, probably Hegias, about Ol. 80, also by the Argive Ageladas, he directed the works of Pericles from 82 or 83, completed the Pallas in the Parthenon 85, 3, the Olympian Jupiter after 86. Accused by cabals against Pericles 86, 4, died in prison 87, 1. In opposition to the opinion that he was already actively employed as an artist about 73, a comparison of the time when he flourished with that of his predecessors, Critias, Pythagoras, and Calamis, affords the best evidence.

Under the direction of Phidias there were, according to Plutarch, Per. 12, τέκτονες, πλάσται, χαλκοτύποι, λιθουργοί, βαφεῖς, χρυσοῦ μαλακτῆρες καὶ ἐλέφαντος (§. 312, 2), ζωγράφοι, ποικιλταί, τορευταί. Ποικιλταί were weavers of variegated stuffs, embroiderers, whose tapestries (παρεπετάσματα) must not be forgotten when we wish to call up an idea of the general effect of those temples and ivory statues. Whether ACESAS and HELICON, the Salaminians from Cyprus, who weaved so magnificent tapestries for the Delphian Apollo (comp. Eurip. Ion 1158) and Pallas belonged to this age? Athen. ii. p. 48. b. Eust. ad Od. i. 131. p. 1400. Rom. (Cyprian ποικιλία ὑφασμάτων) Plut. Alex. 32. Apostol. ii. 27. Xenob. i. 56. That the embroiderers mentioned were not later than Phidias is the more probable from Plut. Alex. 32. calling Helicon "the ancient" in regard to Alexander's time. The military cloak (ἐπιπόρεπμα) of the king was his work, a gift from the city of Rhodes. This art was practised in an especial manner in Phœnicia, Cyprus, and Carthage (Athen. xii. p. 541. b.)

2. The moveable drapery of Pallas, according to Philochorus, was 44 gold talents in weight (about £120,000); yet its thickness did not much exceed a line. Bredow on Thucyd. ii, 13. Single locks of the Zeus, according to Lucian, Zeus Trag. 25, weighed 6 minæ, about 300 louis d'or. —On the technical composition of these statues §. 312, 2.

114. To these belonged among others the statue of Pallas Parthenos, 26 Greek cubits in height, which was conceived as the image of a divine virgin clad in armour, but victorious and ruling in serene majesty. The grandiose simplicity of the main figure was here, as in other works of Phidias, relieved by rich ornaments on the pedestal, the armour, and even the border of the sandals.

*Ἀγαλμα ὁρῶν ἐν χιτῶνι ποδῆρει.* Isocr. π. ἀνδιδ. 2. Φειδίας ὁ τῆς Ἀθηναῖς ἔδος ἐργασάμενος. Ægis with gorgoneion. On the helmet a sphinx (round) and griffins in relief. A lance in the hand, and shield at her feet; the latter probably at the same time supported the hand with the Nike four cubits in height. The sacred serpent (Erichthonius) beside the lance on the ground. On the shield the battle of the giants within, and on the outside an Amazonian battle (portraits of Pericles and Phidias skilfully introduced). The battle of the centaurs on the border of the Tyrrhenian sandals (Attic national subjects on all the sculptures). Pandora's genesis on the pedestal. Paus. i, 24, 5—7, with Siebelis' notes. Plin. xxxvi, 4, 4 (comp. Ann. d. Inst. ii. p. 108). Max. Tyr. Diss. 14. T. i. p. 260 R. Böttiger, Andeut. p. 86. Nearest to the Parthenos of Phidias stands without doubt the existing Pallas, in Villa Albani (Cavaceppi, Raccolta i. t. 1), in the possession of Hope (Specimens, pl. 25) [and ii. pl. 9], and at Naples (M. Borb. iv, 7. Neapels Antiken, p. 41), on which Q. de Quincy has even supposed the other to have been founded (Jup. Olymp. 226. Mon. et Ouvrages d'art ant. restitués, T. i. p. 63). Often imitated on coins of Asiatic cities. Eckhel, Syll. 5, 10. M. S. Clement, 4, 74, 5, 75, 21, 151. Mionnet Suppl. viii. pl. 14, 1. Antiochus ix.

- 1 115. The wonder and enthusiasm of all the Greeks was still more excited by the Zeus Olympius. Extreme richness in the plastic ornaments surrounding the simple and sublime form, deep science in regulating the proportions of the very colossal figure, and the loftiest elevation of genius in the conception of the Zeus-ideal, caused this statue to be regarded as
- 2 a wonder of the world. The idea on which it is founded is that of the omnipotent ruler and all-victorious deity graciously hearing and benignantly granting the prayers of men. In it the Greeks beheld Zeus face to face; to see it was a nepenthes; not to have seen it before death was almost as great a calamity as to die uninitiated into the mysteries.

1. The throne of the Olympian Zeus was of cedar wood, with ornaments and reliefs in gold, ivory, ebony, and precious stones, also painting. The sceptre was composed of every kind of metal; the footstool richly ornamented, the pedestal adorned with sculptures, but probably only on

a border on the front side. The barriers were painted by Panæus (near the back doors they were coloured blue), and probably also the flowers on the gold-drapery. The figure placed under a portion of the roof, was colossal even for the temple (§. 109, 9). About 40 feet high on a pedestal of 12. It appeared still larger than it was, Paus. v, 12, 4. Testimonies as to the knowledge of perspective: Story of the countenance, Lucian, Pro Imag. 14. The Contest with Alcamenes, Tzetz. Chil. viii, 193, and the general evidences, §. 324.

2. Zeus held in his right hand a Nike (who probably issued from him, as in the case of the Olympian Zeus at Antioch, §. 160), in his left the sceptre with the eagle (comp. The Elean Coins, Stanhope, Olympia 10). Phidias adduces the description of Zeus *κατανείων* (II. i, 529), as his model. *Εἰρηνικὸς καὶ πανταχοῦ πρῶτος*, Dio Chrysost. xii. (Olympicos) p. 215. More general expressions of admiration, Livy xxxv, 28. Quintil. xii, 10. Dio Chrysost. Or. xii. p. 209 sqq. A. Among the works which have been preserved, those which bear the greatest affinity are the Verospi Jupiter and the Medicean and Vatican busts, §. 349. Elean coins of the Cæsars with the Olympian Zeus in De Quincy, pl. 17. p. 312, and M. Fontana 6, 1.

Völkel über den grossen Tempel und die Statue des Jupiter zu Olympia. Lpz. 1794. Archæol. Nachlass 1831, p. 1. Siebenkees über den Tempel u. die Bildsäule des Jupiter zu Olympia. Nürnberg. 1795. Böttiger, Andeut. p. 93. (Marchese Haus) Saggio sul tempio e la statua di Giove in Olimpia. Palermo, 1814. Q. de Quincy, Jup. Olympien, p. 384. The author's Comm. de Phidia ii, 11. Rathgeber, Encyclop. III, iii. p. 286.

116. Besides these and other works in the toreutic art, 1  
Phidias executed numerous statues of gods and heroes in brass and marble as religious images or consecrated gifts. But he 2  
unfolded in particular the idea of Athena with great ingenuity, in different modifications, inasmuch as he represented her for Platea in an acrolith (§. 84) as warlike (Areia), and for the Athenians in Lemnos, on the other hand, peculiarly graceful and in a mild character (*Καλλίμορφος*). The most co- 3  
lossal statue, the brazen Promachus, which, standing between the Parthenon and the Propylæa, and towering over both, was seen by mariners at a great distance, was not yet finished when Phidias died; almost a century later Mys executed after the designs of Parrhasius the battle of the centaurs on the shield, as well as the other works of the toreutic class with which the casting was ornamented.

1. Petersen, Observ. ad Plin. xxxiv, 19, 1. Ein Programm, Havniæ, 1824. Sillig, C. A. p. 344. comp. p. 288. Comm. de Phidia i, 9.

2. The temple of Athena Areia was, according to the circumstantial account of Plutarch, built from the spoils of Platea (Aristid. 20); but the age of the work is not quite determined by this. On the Kallimorphos, Paus. i, 28, 2. Lucian. Imag. 6. Plin. xxxiv, 19, 1. Himerius, Or. xxi, 4. [cf. Preller in Gerhard's Archæol. Zeit. 1846. S. 264].

3. The site of the Promachus is determined by Paus. i, 28, 2. comp.

with Herod. v, 77. Here she is also seen on the coin (Leake, Topogr. Vignette. Mionnet, Suppl. iii. pl. 18. Brøndsted, Reise ii. Vign. 37). She raised the shield (*ἀνέχει τὴν ἀσπίδα*) and grasped the spear (*οἶον τοῖς ἐπιοῦσιν ἐνίστασθαι μέλλουσα*, Zosima v, 6, 2). The height of the statue without the pedestal was probably more than 50 feet, but under 60, as may be inferred from Strabo vi. p. 278. On the age of the work, Comm. de Phidia i, 9. 10.

- 1 117. The disciples of Phidias also, especially Agoracritus who was sincerely devoted to the master, and Alcamenes who was more independent and even disputed with his instructor,
- 2 applied their art principally to images of the gods. Beauty in full bloom, combined with a mild and tranquil dignity in the features, doubtless characterized the statues of the female deities which they produced in emulation of each other—the Aphrodite in the gardens, by Alcamenes, and the corresponding statue by Agoracritus, of Parian marble, which, having lost the prize, was, with the addition of the proper attributes, consecrated as Nemesis at Rhamnus.

2. Comp., besides others, Zoëga's Abhandlungen, p. 56. 62. Welcker, ibid. p. 417. De Phidia i, 20. Sillig, p. 26 sqq.—The ingeniously fashioned Hephestus of Alcamenes. Sillig, p. 32.

- 1 118. There still exist as works of this first of all schools of art, the architectonic sculptures with which it adorned the temples of Athens, doubtless under the immediate superin-
- 2 tendence and direction of Phidias. First, there are preserved portions of the eighteen sculptured metopes together with the frieze of the narrow sides of the cella in the temple of Theseus, the style of which evidently belongs to the Phidian school; secondly, a considerable number of the metopes of the Parthenon all ornamented in alto-relievo, as well as a great part of the frieze of the cella, besides some colossal figures and a mass of fragments from the pediments of that temple, on which latter the master himself seems chiefly to have employed his hand.
- 3 In all these works we perceive on the whole the same spirit of art, only that artists who belonged to the elder school, which still continued to exist (§. 112. Rem. 1), and whose workmanship is less round and flowing, seem to have been sometimes occupied on the metopes, and that in the frieze the uniform filling up of the space, which the architectonic decoration required, as well as the law of symmetry and eurhythm, in many points imposed conditions on the
- 4 striving after nature and truth. Leaving this out of view, we everywhere find a truth in the imitation of nature, which, without suppressing anything essential (such as the veins swollen from exertion), without ever allowing itself to be severed from nature, attained the highest nobleness and the purest beauty; a fire and a vivacity of gesture when the sub-



ject demands it, and an ease and comfort of repose, where, as in the gods especially, it appeared fitting; the greatest truth and lightness in the treatment of the drapery where regularity and a certain stiffness is not requisite, a luminous projection of the leading idea and an abundance of motives in subordinate groups, evincing much ingenuity of invention; and lastly, a natural dignity and grace united with a noble simplicity and unaffectedness, without any effort to allure the senses, or any aiming at dazzling effect and display of the artist's own skill, which characterized the best ages not merely of art, but of Grecian life generally.

2. THESEION. The statues which stood in the east pediment have disappeared. Ross *Θησεϊον*, p. 26. [Not. 63 asserts that 6 or 7 statues stood in each pediment; Ulrichs throws doubt on the existence of those in the back pediment, as there are no traces of their erection in the tympanum.] In the ten metopes on the east the achievements of Hercules; in the eight adjoining to the north and south those of Theseus. On the frieze in front a battle of heroes under the guidance of gods, explained to be that of Theseus and the Pallantidæ, Hyperbor. *Römische Studien* i. s. 276 [a gigantomachy according to Dodwell *Trav.* i, 362. according to Ulrichs *Ann. d. Inst.* xiii. p. 74 the Heraclidæ defended by Theseus from Eurystheus, a view which is opposed by K. F. Hermann, *Götting. Anz.* 1843. S. 488 ff., confirmed by E. Curtius in *Gerhard's Archäol. Zeit.* 1843. S. 104 f., and which is preferred "not unconditionally" by O. Jahn, *Jen. L. Z.* 1843. S. 1167.]; the battle of the centaurs behind. All equally spirited and grandiose. Stucco casts in the British Museum (*R.* xiv, 52—73). Stuart iii. ch. 1. Dodwell, *Tour* i. p. 362. together with engraving. *Alcuni Bassirilievi* tv. 5. D. A. K. Tf. 20—22.

PARTHENON. a. Metopes, about 4 f. high, the projection of the figures 10 inches. In the whole there were 92 tablets; 15 from the south side are now in the British Museum, 1 in the Louvre (Clarac, pl. 147), fragments in Copenhagen (Brøndsted, *Voy. in Grèce* ii. pl. 43); 32 from the south side were drawn by Carrey by order of Count Nointel 1674 (given in Brøndsted), comp. §. 109, 2, some in Stuart ii. ch. 1. pl. 10—12. iv. ch. 4. pl. 28—34, and in the *Museum Worsleyanum* ii. ch. 5. Accounts of others in the new edition of Stuart and in Leake's *Topography*, ch. 8. p. 226. From these we see that on the front or east side Pallas' combat with the giants and other battles of the gods (that also about the tripod) were chiefly represented, in the middle of the south side scenes from the elder Attic mythology, towards the two corners the battle with the centaurs (to this belongs all that is in best preservation), on the north, among others, the battle of the Amazons, on the west equestrian and foot battles alternately, probably of historical import. Comp. Stuart's *Antiq. of Athens* in the German Ed. ii. p. 658.

b. FRIEZE OF THE CELLA,  $3\frac{1}{2}$  feet high, 528 long (of which as much as 456 is still pretty accurately known). There are fifty-three tablets in the British Museum, besides the stucco castings of the whole west side, one in the Louvre n. 82. (Clarac pl. 211); there have been four

lately excavated at Athens (together with a piece of a metope), see Hall. ALZ. 1833. Intell. 74. There are a great number given in Carrey's designs which are preserved at Paris and not published, in Stuart ii. pl. 13—30. iv. pl. 6—28, and the M. Worsleyanum. Comp. the general view in the German translation of Stuart ii. p. 667, D. A. K. pl. 23—25. Three recently discovered fragments of the frieze in the Kunstbl. 1835. N. 8., a. vessel-bearers, b. charioteer (from the plate b. Stuart ii, 1, 18), c. three men and two cows; moreover, three of the twelve deities sitting (Poseidon, Theuseus and Agraalos, according to Visconti) Kunstbl. 1836. N. 60. Cf. Forchhammer in the Archäol. Intell. Bl. 1833. N. 14. Bull. 1833. p. 89. 137. 1835. p. 113—20. The whole represents the Panathenaic procession. On the west side were to be seen the preparations for the cavalcade; then south and north in the first half, the horsemen of Athens galloping in files (*ἐπιτραβόφοροι*), next those who took part in the chariot-contest which succeeded the procession, in the lively action of *apobatae* springing up and down (see the German Stuart ii. p. 686,) and with them goddesses of battle as charioteers; then farther on the south the old men and women of the city, on the north choruses with *auletae* and *kitharistae*, *ascophori*, *scaphophori*, and *hydriaphori*, nearest the front on both sides the sacrificial cows with their attendants. On the east side, surrounded by virgins who bring the consecrated gifts, and the presiding magistrates, are seated the 12 gods (Zeus, Hera with Iris or Hebe, Hephæstus [§. 366, 5], Demeter, the Anakes, Hygieia, Asclepius, Poseidon, Erechtheus? Peitho, Aphrodite with Eros according to the writer) between whom the priestess of Pallas Polias with two *ersephori* and the priest of Poseidon Erechtheus, who hands the peplos to a boy, form the central group. There are traces of gold and paint on the draperies and hair; the reins, staffs and the like were of metal, as well as the gorgoneion, and the serpents on the ægis of Pallas, &c. in the tympanum.

C. STATUES IN THE PEDIMENT (height of the pediment  $11\frac{1}{2}$  feet, breadth 94 feet, depth of the lower cornice 2 feet  $11\frac{1}{2}$  inch). The British Museum has 9 figures from the east pediment, and from the west 1 figure and 5 considerable fragments: delineated, in Marbles of the British Museum, P. vi.; Carrey's design (Stuart iv. ch. 4. pl. 1—5) gives the west pediment almost complete, but of the east one figure (Nike) less than there is in the British Museum. D. A. K. pl. 26, 27. [In the excavations conducted by L. Ross, several fragments have come to light. A head from Venice now in Paris, Kunstbl. 1824. S. 92, 253. The Akad. Mus. at Bonn, S. 86., as a new discovery in Revue Archéol. 1845. p. 832. cf. 1846. p. 335.] On the east the first appearance of Athena among the gods (as in the Homeric Hymn 28. *σέβας δ' ἔχε πάντας ὀρώοντας ἀθανάτους—στήσεν δ' Ἐπερίονος ἀγλαῶς υἱὸς Ἴππους ἀκύνποδας δῆρ' ὄν χροόν*); on the west Pallas contending for the tutelar dominion of Athens conquers Poseidon by teaching Erichthonius how to yoke the horse created by the former. So, according to the writer's explanation, De Phidia Comm. iii. Others differing from the above are given by Visconti, Leake, Q. de Quincy, Mon. restitués T. i. p. 1. Brøndsted, Voy. en Grèce ii. p. x. Cockerell in Marbles of the Brit. Mus. P. vi. Comp. Reuvens in the Classical Journal, N. 53, 56. Antiquiteiten, een oudheidkundig, Tijdschrift ii, i. s. 1. ii. s. 55, and Millingen, Ann. d. Inst. iv. p. 197. [The birth of Athene from the head of Zeus, according to Gerhard Drei Vorles. Berl. 1844, ac-

cording to Welcker in the *Classical Mus. L.* 1845. vi. p. 367—404. the birth of the goddess who immediately attains her full stature, among the gods of Olympus in the middle, and the gods of Attica at each side; and the moment is that of the declaration of the victory of Athena who turns to her chariot, whilst Poseidon expresses his discontent, with the gods who took part with either at the sides.] For general accounts: Memorandum on the subject of the Earl of Elgin's Pursuits in Greece, 2 Ed. 1815. Visconti, *Deux Mémoires sur les ouvrages de sculpture de la collection d' Elgin.* 1816. Q. de Quincy, *Lettres à M. Canova sur les Marbres d' Elgin.* 1818. [The Elgin marbles in outlines after the London ed. (of Stuart) 1816. Leipz. and Darmst. fo. with the temple, 51. pl.]

The reliefs of the temple of Nike Apteros are later than these works, but in many respects related to them, and display uncommon energy and animation (§. 109. Rem. 3. comp. Leake, *Topogr.* p. 193); in the British Museum, R. xv. n. 257—260. in Stuart ii. ch. 5. pl. 12, 13. They partly represent battles of Greeks with Persians, and partly of Greeks with one another. [In Ross and Schaubert Tf. 11, 12. Brit. Mus. ix. pl. 7—10. p. 30, new arrangement of the tablets which are divided between Athens and London, and violently divorced from one another.] The influence of the Phidian style is also recognizable in the Athenian sepulchral reliefs of this and the succeeding period. Clarac, *M. de Sculpt.* pl. 154, 155 (comp. pl. 152). D. A. K. pl. 29. Stackelb. *Gräber*, Tf. 1, 2.

Perhaps this would be the proper place for again placing together the sculptures scattered elsewhere which evidently manifest the spirit of the Phidian school, and whose noble simplicity and freshness of nature in the forms as well as easy negligence in the attitudes distinguish them at the first glance from all others. For the present I may here mention the famous relief of Orpheus finding Eurydice §. 413. R. 4, the fragment of a heroic combat from a very large frieze in the Villa Albani, in Winck. M. I. 62, Zoëga Bassir. i, 51. comp. p. 247, and the representation of the giving away the bride referred to in §. 429. R. 3; moreover, the fragment in Zoëga ii, 103, which was in the court of the Louvre in 1822.

4. The ancients extol in Phidias especially τὸ μεγαλεῖον καὶ τὸ ἀκριβὲς ἔμμε, Demet. de Eloc. 14. τὸ σεμνὸν καὶ μεγάλτεχνον καὶ ἀξιοματικόν, Dionys. Hal de Isocr. p. 542.

119. The influence of this school in enlivening, and rescu- 1  
ing from antique stiffness was also shown in other districts of  
Greece in the plastic adornment of temples, but it was modi-  
fied in a remarkable manner by the genius and tendencies of  
other individuals and schools of art. The splendid groups in 2  
the pediments of the temple of Zeus at Olympia, executed by  
Alcamenes and Pæonius of Mende have entirely disappeared;  
but the remains of the metopes on the pronaos and opisthodo-  
mos (comp. §. 109. ii, 9.) representing the labours of Hercules  
manifest a fresh truthfulness and naïve grace which have no  
longer anything of the fetters of the old style, but still how-  
ever remain far short of the grandeur of the Phidian ideal for-  
mations (especially in the conception of Hercules). The reliefs 3  
of Phigalia give, in individual groups, distinct indications of

Athenian models, and display in the composition a matchless power of invention combined with the most lively imagination; on the other hand we perceive in them a less purified sense of forms, a love of exaggerated violent gestures and almost strained postures, a throwing of the drapery into folds singularly tight or as if curled by the wind, and in the conception of the subject itself a harsher character than can be ascribed to the Phidian school. In Sicily indeed we find the old style preserved in all its severity even at this period for architectonic ends, in the giants of the Agrigentine temple of Zeus; but the fragments from the tympana of this sanctuary as well as the metopes found in the southernmost temple of the lower city of Selinus (comp. §. 109. iv, 24.) show that here also, in the decades immediately subsequent to the activity of the Phidian school, a freer and livelier treatment had found its way from Athens.

2. OLYMPIA. On the east pediment were to be seen—the workmanship of Pæonius—around the statue of Zeus, Cænomaus with his wife Sterope, on the one side, and Pelops and Hippodameia on the other, then the charioteers, quadrigæ, and attendants of the horses, and lastly the river-gods Alpheus and Cladeus in symmetrical disposition; on the west pediment, by Alcamenes, as central point of a battle with centaurs, Peirithous the son of Zeus, whom Cænus helps in rescuing his wife who had been carried off by Eurytion, whilst Theseus chastises two centaurs as robbers of boys and girls, Paus. v, 16. But of the twelve labours of Hercules (in the enumeration of which in Pausanias, v, 10, 2, Cerberus has probably fallen out), the combat with the Cnossian bull, the vanquished and dying lion, a local goddess (perhaps the Stymphalian nymph Metopa), a portion of the hydra and of the Amazon lying on the ground, on the opisthodom, parts of Diomed, the boar, Geryon in the pronaos, together with several smaller fragments, were discovered in the year 1829, and are now at Paris. The hair, which was not worked out, was indicated by colours. *Mémoires de l'Académie des Sciences de la Morée* pl. 74—78. *Clarac M. d. Sculpt.* pl. 195 bis. *Wetzel A. K.* pl. 30. *Comp. R. Rochette Journal des Sav.* 1831. p. 93. *Bullet. de l'Institut.* 1832. p. 17. 33. *Ann.* p. 212. *Welcker's Rhein. M. I.* iv. p. 503. *Real-Encyclop.* III, iii. p. 243.

from PHIGALIA. The frieze of the temple of Apollo Epicurius (§. 109. at Bassæ) discovered by Linckh, von Haller, Cockerell, Foster and others, 1846, over the Ionic columns around the hypæthron; it is in the British Museum, in tolerably complete preservation. It represents in alto-relievo the battle of the Centaurs and Amazons, and between them Apollo and Artemis as auxiliary deities hastening to the scene in a chariot drawn by four stags. The group of Cænus is treated as on the Theseion, the rape of the maiden and boy as in the pediment at Olympia. *Bassirilievi della Grecia disegni da G. M. Wagner, 1814.* Marbles of the British Museum P. iv. O. M. Baron von Stackelberg's *Apollotempel zu Bassæ in Arcadien und die daselbst ausgegr. Bildwerke.* 1828.

4. AGRIGENTUM. On the giants §. 109. iv. 20; the Caryatides of the temple of Athena Polias (§. 109. i, 4) have in common with these a firm

and upright posture, although they are in other respects animated by a quite different artistic spirit. The pediment groups represented the battle of the giants on the east, and the capture of Troy on the west; the slight fragments of these belong to the noblest style of art. Cockerell, *Antiq. of Athens*, Suppl. p. 4. frontisp.

SELINUS. Portions of 5 metopes from the pronaos and posticum of the temple nearest the sea, dug up in 1831, by the Duke of Serradifalco and by Villareale, from the indications of Angell, now in Palermo, Actæon clothed in the hide of a stag (as in Stesichorus), Hercules with the Queen of the Amazons, Pallas and Ares [a giant], Apollo and Daphne (?) are thought to be recognised in them. The bodies of calcareous tufa, with a coating of paint. Only the extremities are of marble after the manner of acroliths (§. 84), only white extremities however in women [as in the vase paintings]. *Bullet. d. Inst.* 1831. p. 177. *Transactions of the Royal Soc. of Litter.* ii, i, vi. [Serradifalco *Ant. d. Sicilia* ii. tav. 30—34.]

120. Beside this Attic school rose also the Sicynico- 1  
Argive school (comp. §. 82) to its zenith, by means of the great 2  
Polyclitus. Although, according to some, it was still left to 2  
this master to carry the toreutic art to perfection in his colossal  
statue of Hera at Argos, he nevertheless remained far behind  
Phidias in the fashioning of gods in general. On the other 3  
hand the art of modelling brazen statues of athletes, which pre-  
vailed in the Peloponnese, was raised through him to the most  
perfect representation of beautiful gymnastic figures, in which  
peculiarity of character indeed was not neglected, but still  
however the main object was the representation of the purest 4  
forms and justest proportions of the youthful body. Hence 4  
one of his statues, the Doryphorus, whether this was the in-  
tention of the artist or whether it was the judgment of pos-  
terity, became a canon of the proportions of the human frame,  
which at that time were in general shorter and stouter than  
afterwards. In like manner was ascribed to him, according 5  
to Pliny, the establishment of the principle, that the weight  
of the body should be laid chiefly on one foot (*ut uno crure*  
*insisterent signa*), whence resulted the contrast, so significant  
and attractive, of the bearing and more contracted with the  
borne and more developed side of the human body.

2. On the Hera in the sanctuary at Argos, especially Paus. ii, 17,  
Maximus Tyr. Diss. 14. p. 260 R., Böttiger *Andeut.* s. 122. Q. de Quincy  
p. 326. [His copy is worse than a caricature.] Comp. §. 353. The head  
of the statue is copied on later coins of Argos (Millingen, *Anc. Coins* pl.  
4, 19. Cadalvene, *Recueil* pl. 3, 1. Comp. the ΗΡΑ ΑΡΓΕΙΑ of the  
Alexandrian coin of Nero, Eckhel D. N. iv. p. 53); it is adorned with the  
same broad stephanos (comp. §. 340) as the Hera Olympia represented in  
older style on the coins of Elis, the Lacinian Hera on coins of Pandosia,  
and of Crotona (according to Eckhel; of Vesperis according to Millingen,  
*Anc. Coins* pl. 2, 8), and also the Plataean Hera, placed together in D. A.  
K. tf. 30. Τα Ηλοκλειέτου ξόανα τῇ τέχνῃ, κάλλιστα τῶν πάντων—accord-

ing to Strabo viii. p. 372. Toreuticen sic erudisse, ut Phidias aperuisse (judicatur) Plin. xxxiv, 19, 2, [He previously says of Phidias, primusque artem toreuticen aperuisse atque demonstrasse merito judicatur, in both passages evidently referring to their brazen statues, in the same way as toreutice is in another passage, xxxv, 36, 8, contradistinguished from painting, as plastic in the strict sense, or as the plastic art, sculpture generally. Schneider in his dictionary remarks that Pliny means sculpture in bronze; but this expression indeed has been exposed to strange interpretations, arbitrary and accidental inaccuracies of all sorts], (on the other hand according to Quintil. Phidias in ebore longe citra æmulum). Comp. for general information the criticisms in Cic. Brut. 18. Quintil. xii, 10. Schorn, Studien, s. 282. Meyer, Geschichte i. s. 69.

3. Diadumenum fecit molliter puerum (a similar statue from Villa Farnese, Winckelm. W. vi. tf. 2. Gerard, Ant. Bildw. 69).—Doryphorum viriliter puerum [counterparts with reference to Prodicus, see Welcker Kl. Schr. ii. S. 482]—destrigentem se (*ἀποξυόμενον*) et nudum talo incessentem (i. e. *παγκρατιαστήν ἀποπτεριζόντα*, see Jacobs ad Philostr. p. 435), duosque pueros item nudos talis ludentes (*ἀσπραγαλίζοντας*). Plin. ibid. Sillig C. A. p. 364 sqq.

4. As to the Canon, Plin. ibid. (Doryphorum, quem et canona artifices vocant), Cic. Brut. 86. Orat. 2. Quintil. v, 12. Lucian de Salt. 75. Hirt, Abh. der Berl. Acad. 1814. Hist. Cl. s. 19. [Thiersch Ep. S. 357 rejects the emendation quem et for et quem, comp. Creuzer zur Archæol. i. S. 38.] As a writing only in Galen *περὶ τῶν κατ' Ἱπποκράτην καὶ Πλάτ.* iv, 3. T. v. p. 449, Kühn, and elsewhere. Quadrata (*τετραγώνου*) Polycl. signa esse tradit Varro et pæne ad unum exemplum, Plin. This subject treated more minutely §. 332. [cf. §. 130, 2.]

- 1 121. It accords very well with this character of Polyclitus that he conquered Phidias, Ctesilaus, Phradmon and Cydon
- 2 with his amazon in a contest of artists at Ephesus. The amazon of Phidias leaning on a lance has been recognised in the one in the Vatican preparing to leap, and the wounded amazon of Ctesilaus in a Capitoline statue. Accordingly we must conceive that of Polyclitus to be the highest point attained in the representation of those blooming and powerfully
- 3 developed female forms. Polyclitus as well as Ctesilaus was also already distinguished in portrait statues; the former sculptured Artemon Periphoretus, the latter Pericles Olympius.

2. On the Amazon of the Vatican (Raccolta 109. Piranesi Stat. 37. M. Franç. iii, 14. Bouill. ii, 10; there is one equally fine in the Capitol, numerous other copies of the same original), the writer de Myrina Amazone, in Commentat. Soc. Gott. rec. vii. p. 59. D. A. K. Tf. 31. Comp. Gerhard, Bullet. d. Inst. 1830. p. 30. 273. Beschr. Roms. i. §. 94. Hirt, Gesch. der Kunst, s. 177. [The Akad. Mus. at Bonn 1841. S. 63 ff.] On the wounded Amazon (in the Capitol, M. Cap. iii. t. 46; in the Louvre n. 281, Bouill. ii, 11. in the Vatican Gerh. Beschr. Roms. S. 95). See the ed. Winckelm. iv. s. 356. vi. s. 103. Meyer Gesch. s. 81. Ann. 78. On a fine but mutilated statue of the same kind, only in a somewhat hard style, in the castle at Wörlitz, Hirt, ibid. s. 160. A torso in the Royal cabinet

of antiquities at Vienna, under the natural size, is very remarkable from this, that, in the sharp features of the countenance with the head inclining to the left, in the hair disposed in a wiry manner around the forehead, in the stiffly folded upper and under drapery (the latter covers also the right breast), the Amazonian ideal is preserved as it had been already developed by the generation of artists *before* Phidias and Ctesilaus.

3. Artemon Periphoretus was constructor of machines for Pericles in the war against Samos (Ol. 84, 4); the pretended Anacreontic poem (Mehlhorn, Anacr. p. 224) on him was doubtless of later origin. [The poem is certainly genuine, and Artemon *περιφόρητος*, an effeminate contemporary of Anacreon, who must be distinguished from Artemon the constructor of machines; the A. Periphoretus of Polyclete was a companion to the Hercules Ageter, as is shown in the Rhein. Mus. iii, 1. S. 155 ff., to which the author himself has referred in the margin.] Pliny mentions the statues of Artemon and Pericles. On Sosandra §. 112. Colotes, a pupil of Phidias, sculptured *philosophi* according to a striking statement in Pliny. Stypax fashioned (in sport) a slave of Pericles as *σπλάγγυόπτης*, whom Pliny seems to have confounded with the workman of Mnesicles (Plut. Pericl. 13).

122. Art expressed itself still more corporeally in Myron 1 the Eleutherean (half a Boeotian) who was in an especial manner led by his individuality to conceive powerful natural life in the most extended variety of appearances with the greatest truth and *naïveté* (primus hic multiplicasse veritatem videtur). His cow, his dog, his sea-monsters were highly 2 vivid representations from the animal kingdom; from the 3 same tendency sprang his *dolichodromus* Ladas, who was represented in the highest and most intense exertion, his *discobolus* conceived in the act of throwing, and the numerous imitations of which testify to its fame, his *pentathli* and *pancratiastæ*. With regard to mythic forms, Hercules was parti- 4 cularly suited to him, and he sculptured him together with Athena and Zeus, in a colossal group for Samos. He remained, 5 however, in the indifferent, motionless cast of countenance, and the stiff workmanship of the hair on the same stage with the earlier brass-casters (especially those of Ægina), from whom, generally speaking, he differed less than Polyclitus and Phidias.

1. On Myron, Böttiger, Andeut. s. 144. Sillig C. A. p. 281. Myron qui pæne hominum *animas* ferarumque ære expresserat, Petron. 88, is not in contradiction with:—corporum tenus curiosus, *animi* sensus non expressisse videtur, Plin. xxxiv, 19, 3. [Statius Silv. iv, 6, 25, quæ docto multum vigilata Myroni Aera, overlooked by Sillig, coinciding with Ovid's operosus.]

2. On the cow rendered famous by epigrams (Anthol. Auson.), with distended udders according to Tzetz. Chil. viii, 194; see Göthe, Kunst und Alterthum ii. p. 1. (It cannot however for various reasons be the

one on the coins of Epidamnus). Four other cows by Myron, Propert. ii, 31, 7.

3. On the Ladas, Anthol. Pal. T. ii. p. 640. Plan. n. 53, 54. On two brazen figures at Naples as imitations (?), Schorn's Kunstblatt 1826. N. 45. Comp. M. Borb. v, 54. The discobolus a distortum et elaboratum signum, Quintil. ii, 13. Lucian minutely describes a copy, Philops. 18. τὸν ἐπικενυφῶτα κατὰ τὸ σχῆμα τῆς ἀφέσεως, ἀπεστραμμένον εἰς τὴν δισκοφόρον, ἡρέμα ὀκλάζοντα τῷ ἐτέρῳ, εἰκότα ξυναναστησομένῳ μετὰ τῆς βολῆς. Besides on the act of throwing, Ovid M. x, 177. Ibis 587. Stat. Theb. vi, 680. comp. Welcker ad Philostr. p. 352. Imitations in statues: M. Capitol. iii, 69; M. Franç. i, 20. Bouill. ii, 18 (in the Vatican from Hadrian's Villa); Piranesi Stat. 6. Guattani M. I. 1784. Febr. p. ix. (in the Villa Massimi); [now in the palace Massimi alle Colonne, by far the finest copy, and one of the first statues in the world]; Specimens pl. 29 (in the Brit. Museum); and in gems: M. PioClement. i. t. agg. A. n. 6. D. A. K. tf. 32. Comp. Franc. Cancellieri del Discobolo scoperto nella Villa Palombara R. 1806. Welcker's Zeitschr. i. s. 267. Amalthea iii. s. 243. [Meyer in the Propyl. ii, 1. S. 35. Wagner in the Kunstbl. 1830. No. 54. The figure is imitated not merely in the Philostratic picture, but also in a relief with game-contests represented by children M. du Louvre, pl. 187. n. 455. To the well known repetitions of the statue may be added one at Turin, besides which Millin Voy. au Piémont mentions one at Naples, and one in the Vatican. Beschr. Roms. ii, 2. S. 242. n. 10.]

4. Plin. ibid. Cic. Verr. iv, 3, 5. Strab. xiv, 637 b.

5. On the workmanship of the hair see Plin. and comp. the observation by the edit. of Winckelm. vi. s. 113. on two copies of the discobolus. Myron also made goblets and the like (Martial vi, 92. viii, 51) as did likewise Polyclitus, and Lycius the son of Myron (Λυκίουργῆ?).

- 1 123. The efforts of Callimachus and Demetrius appear to have been deviations from the prevailing spirit and taste. An industry never satisfied with itself distinguished the works of Callimachus, but also spoiled them, and procured for him the appellation of Catatexitechnus, because his skill was frittered
- 2 away in the minute finish of insignificant details. On the other hand Demetrius the Athenian was the first who, in portraits of individuals, especially elderly people, aimed at a fidelity which faithfully rendered even the accidental—what is not essential to the representation of the character, and
- 3 at the same time not beautiful.—The spirit of Polyclitus in particular seems to have lived on among the artists who distinguished themselves near the end (as Naucydes) and after the end of the Peloponnesian war (as Dædalus), even although they were not scholars of Polyclitus. Brass-casting still continued to prevail; the artists were chiefly occupied with gymnastic figures, statues of athletes and honorary statues.

1. On Callimachus, see Sillig C. A. p. 127, and Völkel's Nachlass s. 121. On κατὰ τὴν ἐξίτηλον, comp. also ibid. s. 152. The frequent use of the



auger, the first application of which to marble is ascribed to him (comp. §. 56. Rem. 2), the Corinthian capital (§. 108), the elegant lychnos of Pallas Polias (executed perhaps after the 92d Ol.), the saltantes Lacænæ, emendatum opus, sed in quo gratiam omnem diligentia abstulerit, agree very well with this *soubriquet*.

2. Dem. nimius in veritate, Quintil. xii, 10. His Pelichus of Corinth (comp. Thuc. i, 28) was προγάστωρ, Φαλαντίας, ἡμίγυμνος τὴν ἀναβολήν, ἡνεμαμένους τοῦ παργῶνος τὰς τρίχας ἐνείας, ἐπίσημος τὰς φλέβας, αὐτοανδρωπῶπι ὁμοιος, according to Lucian Philops. 18, where Dem. is called ἀνδρωποποιός. A Signum Corinthium of precisely the same style of art is described by Pliny, Epist. iii, 6.

3. See especially the accounts of the sacred gifts presented by the Lacedæmonians of Ægospotami (the sea-blue nauarchi) Paus. x, 9, 4. Plut. Lysander 18, de Pyth. orac. 2. Comp. Paus. vi, 2, 4. An iconic statue of Lysander in marble at Delphi. Plut. Lys. 1.

#### B. THE AGE OF PRAXITELES AND LYSIPPUS.

124. After the Peloponnesian war a new school of art 1  
arose at Athens and in the surrounding district,—not connected with the previous one by any discoverable succession,—whose style in like measure corresponded to the spirit of the new, as that of Phidias did to the character of earlier Attic life (§. 103). It was chiefly through Scopas who was born 2  
at Paros, an island related by race to Athens and then subject to it, and Praxiteles, a native of Athens itself, that art first received the tendency to more excitable and tender feelings, which corresponded to the frame of men's minds at that time. It was combined however in these masters in the most beautiful manner with a noble and grand conception of their subjects.

1. Plastic artists of the period: Mentor, toreutes, between the 90th Ol. (he imitated the cups of Thericles in silver) and the 106th (when some of his works perished in the Artemision of Ephesus); Cleon of Sicyon, a scholar of Antiphanes, 98—102; Scopas the Parian, probably son of Aristander (§. 112. Böckh C. I. 2285 b.), architect, sculptor and brass-caster, 97—107. POLYCLEES of Athens, a scholar of Stadiæus (?), brass-caster, 102; Damocritus of Sicyon, a scholar of Piso, brass-caster, 102; Pausanias of Apollonia, brass-caster, about 102; Samolas from Arcadia, brass-caster, about 102. Eucleides of Athens, sculptor, about 102 (?); LEOCHARES of Athens, brass-caster and sculptor, 102—111. (About 104 he was, according to the Ps. Platon. Letter xiii. p. 361, a young and excellent sculptor); Hypatodorus (Hecatodorus) and Aristogeiton of Thebes, brass-casters, 102. Sostrates, brass-caster, 102—114. Damophon from Messenia, brass-caster, 103 sqq.; Xenophon of Athens, brass-caster, 103; Callistonicus of Thebes, brass-caster, 103; STRONGYLION, brass-caster, about 103 (?). Olympiosthenes, brass-caster, about 103 (?); EUPHRANOR, the Isthmian, painter, sculptor, brass-caster and toreutes, 104—110.

PRAXITELES of Athens (C. I. 1604. Opera ejus sunt Athenis in Ceramico, Plin. N. H. xxxvi, 4, 5), sculptor and brass-caster, 104—110. Echion [or Aëtion], brass-caster and painter, 107; Therimachus, brass-caster and painter, 107; TIMOTHEUS, sculptor and brass-caster, 107; Pythis, sculptor, 107; BRVAXIS of Athens, sculptor and brass-caster, 107—119; Herodotus of Olynthus, about 108; Hippias, brass-caster, 110; LYSIPPUS of Sicyon, brass-caster, 103—114 (with Paus. vi, 4, comp. Corsini Diss. Agon. p. 125), according to Athen. xi. p. 784, as late as 116, 1 (?); Lysistrates of Sicyon, brother of Lysippus, plastes, 114; SILANTION of Athens, a self-taught artist; Sthenis, Euphronides, Ion, and Apollodorus, brass-casters, 114; Amphistratus, sculptor, 114; Hippias, brass-caster, 114 (to be inferred from Paus. vi, 13, 3); Menestratus, sculptor about 114 (?); Chæreas, brass-caster about 114; Philo, son of Antipatrus (?), brass-caster, 114; Pamphilus, a scholar of Praxiteles, 114. Cephissodotus (or -dorus) and Timarchus, sons of Praxiteles, brass-casters, 114—120.

- 1 125. Scopas, principally a worker in marble (the product of his home), the mild light of which doubtless seemed to him better suited to the subjects of his art than the sterner brass, borrowed his favourite themes from the cycles of Dionysus
- 2 and Aphrodite. In the former he was certainly one of the first who presented the Bacchic enthusiasm in a perfectly free
- 3 and unfettered form (comp. §. 96, Rem. 21); his mastery in the latter was shown by the collocation of Eros, Himeros and Pothos, beings differing from one another by slight shades, in
- 4 one group of statues. The Apollo-Ideal is indebted to him for the more graceful and animated form of the Pythian Citharædus; he produced it by lending to the accustomed figure in art (§. 96, Rem. 17) a greater expression of rapture and
- 5 exaltation. One of his most splendid works was the group of sea-deities who escorted Achilles to the island of Leuce—a subject in which tender grace, heroic grandeur, daring power and a luxuriant fulness of strong natural life are combined in such wonderful harmony, that even the attempt to conjure up and conceive the group, in the spirit of ancient art, must
- 6 fill us with the most cordial delight. It is highly probable that the character of the forms and gestures peculiar to the Bacchian cycle, was first transferred by Scopas to the representation of beings of the ocean, whereby the Tritons took the shape of Satyrs, and the Nereids of Mænads of the sea, and the entire train seemed as if animated and intoxicated with inward fulness of life (comp. §. 402).

2. Dionysus at Cnidus in marble, Plin. xxxvi, 4, 5. A Mænad with streaming hair as *χρυσαιοφώνος*, in Parian marble, Callistratus 2. Anthol. Pal. ix, 774, and Plan. iv, 60 (App. ii. p. 642), probably the one on the relief in Zoëga, Bassir. ii. tv. 84, which also recurs on the reliefs, *ibid.* 83, 106, on the vase of Sosidius (Bouill. iii, 79), in the Marquis of Lansdowne's collection and in the British Museum (R. vi. n. 17\*). A Panisc Cic. de. Divin. i, 13.

3. At Rome a naked Venus *Praxitelliam illam antecessens* (in order of time?), Plin. xxxvi, 4, 7. Venus, Pothos (and Phaëthon?) in Samothrace, Plin. *ibid.* Eros, Himeros and Pothos at Megara, Paus. i, 43, 6. Scopas' brazen Aphrodite Pandemos at Elis, sitting on a goat, formed a remarkable contrast to Phidias' Urania with the tortoise, which was placed beside it. Paus. vi, 25, 2. Chametæræ?

4. The Apollo of Scopas was, according to Pliny, the chief statue of the temple by which Augustus expressed his gratitude to his tutelary deity for the victory at Actium, and hence it appears on Roman coins since the time of Augustus with the two legends: *Ap. Actius* and *Palatinus*. See Eckhel D. N. vi. p. 94, 107. vii. p. 124. Comp. Tacit. Ann. xiv, 14. Sueton. Nero 25 (with the notes of Patinus) It is described by Propert. ii, 31, 15: *Inter matrem* (by Praxiteles, Plin.) *deus ipse interque sororem* (by Timotheus, Plin.) *Pythius in longa carmina veste sonat*. The one in the Vatican discovered together with the muses in the villa of Cassius is a copy of this Palatine Apollo. See M. PioCl. i. tv. 16 (comp. Visconti p. 29, who was inclined however to consider the statue by Timarchides, Plin. xxxvi, 4, 10 as the original). M. Franç. i. pl. 5. Bouill. i. pl. 33.

5. Sed in maxima dignatione, Cn. Domitii delubro in Circo Flaminio, Neptunus ipse et Thetis atque Achilles, Nereides supra delphinas et cete et hippocampas sedentes. Item Tritones, chorusque Phorci et pristes ac multa alia marina omnia ejusdem manus, præclarum opus etiamsi totius vitæ fuisset. Plin. On the mythus of the statuaries, see especially v. Köhler, Mém. sur les Iles et la Course d'Achille. Pétersb. 1827. Sect. 1.

126. The Roman connoisseurs could not determine, as in 1  
some other works, whether the group of Niobe (which stood  
in the temple of Apollo Sosianus at Rome) was by Scopas or  
Praxiteles. At all events the group gives evidence of a style 2  
of art which loved to represent impressive and agitating sub-  
jects, but treated them at the same time with the moderation  
and noble reserve which the genius of the Greeks in the best  
ages required. The artist does his utmost to win over our 3  
minds for the stricken family punished by the gods; the noble  
and grand forms of the countenances, in which family relation-  
ship is expressed, appear in no instance disagreeably distorted  
by bodily pain and fear of the impending danger; the coun-  
tenance of the mother—the apex of the whole representation  
—expresses the despair of maternal love in the purest and  
most exalted form. A judgment on the composition and the 4  
motives which animated and held together the groups in their  
parts is rendered very difficult by the state in which they  
have come down to us. This much however is clear that, 5  
besides the mother, among the other figures also there were  
several united into smaller groups, in which the effort to pro-  
tect and assist others interrupted the series of fugitives trying  
to save themselves, in a manner equally satisfactory to the  
eye and the mind.

1. *Par hæsitatio est in templo Apollinis Sosiani, Nioben cum liberis morientem* (or *Niobæ liberos morientes*) Scopas an Praxiteles fecerit, Plin. xxxvi, 4, 8. The epigrams pronounce for Praxiteles (*Anthol. Pal. App. ii. p. 664. Plan. iv, 129. Auson. Epit. Her. 28*). The temple of Apollo Sosianus was probably founded by C. Sosius who was under Antoninus in Syria (com. Dio. Cass. xlix, 22, with Plin. xiii, 11). [Wagner S. 296] As to the group having been placed on a pediment (according to Bartholdy's idea), see Guattani, *Memorie Enciclop.* 1817. p. 77, and *Le statue della favola di Niobe sit. nella prima loro disposizione*, da C. R. Cockerell. F. 1818, also (Zannoni) *Galeria di Firenze, Stat. P. ii. tv. 76*. [Wagner disputes this.] Thiersch doubts it, but nevertheless gives to the group the triangular form and bilateral disposition. [Not the triangular form, S. 369. comp. 273.]

4. To the Florentine group (found at Rome in 1583 near the gate of S. Giovanni) many unsuitable figures have been added (a discobolus, a Psyche, a muse-like figure, a nymph, a horse). The group of youthful pancratiasts likewise, although found hard by, does not fit well into the whole, but seems to have been executed after the symplegma of Cephissodotus, the son of Praxiteles (*digitis verius corpori quam marmori impressis*, Plin.) [?]. But even the rest of the statues are of unequal merit, nay of different marble. Of the Niobids at Florence, besides the mother with the youngest daughter, ten figures may be held as genuine, and (conformably to the remark of Thorwaldsen) the so-called Narcissus (*Galeria tv. 74*) may be added to them. It is still very doubtful whether the Florentine figures are those which were famous in antiquity, as the treatment of the bodies, although in general excellent and grandiose, does not however display that uniform perfection and living freshness which characterized the works of the Greek chisel at the best period.—On the contrary the breathing life of Greek art cannot but be recognised in the so-called Ilioneus in the Glyptotheca at Munich (no. 125); though worthy of a Scopas, it cannot however receive an entirely satisfactory explanation from a union with the Niobids. Comp. *Kunstblatt* 1828. No. 45. The so-called Niobid at Paris (L. 441. Clarac, pl. 323), is more probably a Mænad struggling away from a Satyr. Of the authentic figures in the group, out of Florence the sublime head of the mother (very fine in Sarskoselo and in Lord Yarborough's collection) and the dying outstretched son (also at Dresden and Munich) are most frequently to be met with.

5. Besides the mother, the following partial groupings are indicated:  
 a. The pædagogus (Gal. 15) was so placed beside the youngest son (Gal. 11) that the latter pressed towards him on the left side while he drew him to himself with the right arm, according to the group found at Soissons, which is copied (with a confounding of right and left) in R. Rochette M. I. pl. 79. comp. p. 427. b. A son (Gal. 9) supported, with his left foot advanced under her sinking form, a dying sister,—who is preserved in a group in the Vatican, called Cephalus and Procris,—and endeavoured to shield her by spreading his garment over her; according to the observations of [Canova], Schlegel, Wagner, and Thiersch (*Epochen*, s. 315). c. A daughter (Gal. 3) in like manner tried with outspread upper-garment to protect the son who is sunk on his left knee (Gal. 4, Racc. 33); a group which can be recognised with certainty from a later gem-engraving (*Impronti gemm. d. Inst. i, 74*). I also recognise

these two Niobids, the brother protected by his sister (D. A. K. Tf. 33, d. e.), in the group M. Cap. iii, 42. in which however more accurate information is desirable regarding the restorations, by means of which the sister appears to have been brought from the upright posture into this stooping attitude. [Scarcely tenable, O. Jahn Archäol. Beitr. S. 178]

Fabroni, Dissert. sulle statue appartenenti alla favola di Niobe. F. 1779 (with unsuitable illustrations from Ovid). H. Meyer, Propyläen Bd. ii. st. 2, 3, and Amalthea i. s. 273 (Ergänzungen). A. W. Schlegel, Bibliothèque Universelle 1816. Littér. T. iii. p. 109. [Œuvres T. 2.] Welcker, Zeitschr. i. s. 588 ff. Thiersch, Epochen, s. 315. 368. Wagner in the Kunstblatt 1830. N. 51 ff. [Welcker on the grouping of Niobe and her children, in the Rhein. Mus. iv. S. 233. Feuerbach Vatic. Ap. S. 250 ff. Guignaut Religions de l'Antiqu. pl. 215 bis. Explic. p. 331-33. Ed. Gerhard Drei Vorles. 1844. S. 49 ff. Ad. Trendelenburg, Niobe, cinige Betrachtungen über das Schöne u. Erhabene Berl. 1846.] Drawings in Fabroni, in the Galérie de Florence i. . iv. and the Galeria di Firenze, Stat. P. i. tv. l sqq. D. A. K. tf. 33, 34. Comp. §. 417.

127. Praxiteles also worked chiefly in marble, and for 1 the most part preferred subjects from the cycles of Dionysus, Aphrodite and Eros. In the numerous figures which he 2 borrowed from the first, the expression of Bacchic enthusiasm as well as of roguish petulance was united with the most refined grace and sweetness. It was Praxiteles who in several 3 exquisite statues of Eros represented in consummate flower the beauty and loveliness of that age in boys which seemed to the Greeks the most attractive; who in the unrobed Aph- 4 rodite combined the utmost luxuriance of personal charms with a spiritual expression in which the queen of love herself appeared as a woman needful of love, and filled with inward longing. However admirable these works might be, yet in 5 them the godlike majesty and sovereign might, which the earlier sculptors had sought to express even in the forms of this cycle, gave place to adoration of the corporeal attractions with which the deity was invested. The life of the artist with 6 the Hetærae had certainly some influence in promoting this tendency; many a one of these courtesans filled all Greece with her fame, and really seemed to the artist, not without reason, as an Aphrodite revealed to sense. Even in the cycle of 7 Apollo, Praxiteles thought fit to introduce many changes; thus in one of his most beautiful and finely imagined works he brought the youthful Apollo nearer in posture and figure to the nobler satyric forms than an earlier artist would have done. Altogether, Praxiteles, the master of the younger, as 8 Phidias was of the elder, Attic school, was almost entirely a sculptor of deities; heroes he seldom executed, athletes never.

1. Of Praxiteles as a worker in marble, Plin. xxxiv, 8, 19. xxxvi, 4, 5. Phædr. v. Præf. Statius S. iv, 6, 26. 'Ο καταμίξας ἀκρας τοῖς λιβίνους ἔργοις τὰ τῆς ψυχῆς πάθη, Diodor. xxvi. Ecl. 1. p. 512. Wess.

2. Cycle of DEMETER, see Preller Demeter u. Persephone, S. 91. DIONYSUS of Elis, Paus. vi, 26, 1, perhaps the one described by Callistratus 8, of brass, a beautiful youth crowned with ivy, engirt with a nebris, resting his lyre (?) on the thyrsus, and with a tender and dreamy expression. Besides this youthful form, which was then but newly introduced, Praxiteles also represented the god in the older style, in mature manhood, as in the group which Pliny describes, xxxiv, 8, 19, 10: Liberum patrem et Ebrietatem nobilemque una Satyrum quem Græci περιβόητον cognominant. It is not ascertained whether the Satyr of the Tripod-street (Paus. i, 20, 1. Athen. xiii, 591 b. comp. Heyne, Antiq. Aufs. ii, s. 63) is the same. This is taken to be the one which is often to be met with leaning on the trunk of a tree and reposing after playing on the flute: M. PioCl. ii, 30; M. Cap. iii, 32; M. Franç. ii. pl. 12; Bouill. i, 55. comp. Winckelm. W. iv. s. 75, 277. vi. s. 142. Visconti PioCl. ii. p. 60. Satyr at Megara, Paus. i, 43, 5. Praxiteles executed a group of Mænads, Thyads, Caryatic dancers (§. 365) and Sileni in noisy procession. Plin. xxxvi, 4, 5. Anthol. Pal. ix, 756. Pan carrying a wine-skin, laughing nymphs, a Danae, in marble, Anthol. Pal. vi, 317. App. T. ii. p. 705. Plan. iv, 262. Hermes carrying the young Dionysus, in marble (Paus. v, 17, 1), probably copied in the relief, Zoëga, Bassir. i, 3, and on the vase of Salpion. §. 384.

3. EROS. a. At Parion, in marble, naked, in the bloom of youth, Plin. xxxvi, 4, 5. b. At Thespia, of Pentelic marble with gilded wings (Julian Or. ii. p. 54 c. Spanh.), a boy in youthful bloom (ἐν ᾧρεα), Lucian, Amor. 11. 17. Paus. ix, 27. Dedicated by Phryne (or Glycera), carried away by Caligula, then again by Nero, at the time of Pliny in Octaviæ scholis (Manso Mythol. Abhandl. s. 361 ff.). At Thespia stood a copy by Menodorus, Paus. Julian, from ignorance, speaks of the Thespian statue as if it were of brass. Egypt. Anthol. Pal. App. ii. p. 687. Plan. iv, 203. c. The Eros of marble in the sacrarium of Hejus at Messana, similar to the Thespian, Cic. Verr. l. iv, 2, 3. (Comp. Amalthea iii. s. 300. Wiener Jahrb. xxxix. s. 138). d. e. Two of brass, described by Callistratus 4, 11, the one reposing (Jacobs, p. 693), the other encircling his hair with a fillet. The Parian or Thespian statue is probably imitated in the beautiful Torso from Centocelle, with languishing expression, and hair arranged in the fashion of youth (Croblyus), M. PioCl. i, 12. Bouill. i, 15, the more perfect one, with wings, is preserved at Naples, M. Borbon. vi, 25. The Eros of the Elgin Collection in the Brit. Mus. is similar, only it is still more slender and delicate. R. xv. n. 305.\* D. A. K. Tf. 35. [Brit. Mus. T. ix.]

4. APHRODITE. a. The one ordered by the Coans *velata specie*, that is entirely draped, Plin. xxxiv, 4, 5. b. That purchased by the Cnidians, in the temple of Aphrodite Euploea, placed in a chapel specially fitted up for it (ædícula quæ tota aperitur, Plin., *νέως ἀμφιβύουρος*, Lucian Amor. 13. *περισκέπτῃ ἐνὶ χώρῳ*, Anthol. Pal. App. T. ii. p. 674. Plan. iv, 160); afterwards in Byzantium, according to Cedrenus. Of Parian marble; Lucian gives the essential features, Amor. 13 sq. Imag. 6, as follows: *Σεισηρότι γέλωτι μικρὸν ὑπομεσιδίσσα.—Ὁφρύων τὸ εὐγγραμμον καὶ τῶν ὀφθαλμῶν τὸ ὑγρὸν ἅμα τῇ φαιδρῇ καὶ κεχαρισμένῳ.—Πᾶν δὲ τὸ κάλλος αὐτῆς ἀκάλυπτον, οὐδεμίᾳς ἐσθῆτος ἀμπεχούσης, γεγύμνωται, πλὴν ὅσα τῇ ἐτέρᾳ χεὶρὶ τὴν αἰδῶ*

λεληθάτως ἐπικρούπτειν.—Τῶν δὲ τοῖς ἰσχυροῖς ἐνεσφραγισμένων ἐξ ἑκατέρων τύπων οὐκ ἂν εἴποι τις ὡς ἡδὺς ὁ γέλως. Μηροῦ τε καὶ κυήμης ἐπ' εὐθὺ τεταμένης ἄχρι ποδὸς ἡκριβωμένοι ῥυθμοί. From this and from the coins of Cnidus in honour of Plautilla we can recognise this Aphrodite in the statue in the gardens of the Vatican (Perrier, n. 85. Episcopus, n. 46, Racc. 4), in the recently draped one in the M. PioCl. i, 11, and another brought to Munich (n. 135) from the Braschi palace (Flaxman, Lectures on Sculpt. pl. 22), and from these also in busts (in the Louvre 59. Bouill. i. 68) and in gems, Lippert Dactyl. I, i, 81. Her nudity was accounted for by the laying aside her dress in the bath with the left, the right covered her lap. The forms were grander, the countenance, notwithstanding an expression of smiling languishment, was of a loftier character and rounder form, than in the Medicean Venus; the hair was bound by a simple fillet. The identity of the Cnidian and the Medicean Venus was maintained by Meyer ad Winckelm. W. iv, ii. s. 143. Jenaer ALZ. 1806. Sept. 67. Gesch. der Kunst. i. s. 113, in opposition to Heyne Ant. Aufs. i. s. 123. Visconti M. PioCl. i. p. 18. Levezow, Ob die Mediceische Venus ein Bild der Knidischen sei. B. 1808. Thiersch Epochen, s. 288.—c. A brazen one, Plin. d. One of marble at Thespiæ, Paus. ix, 27. e. An Aphrodite by Praxiteles stood in the Adonion at Alexandria on Latmus, Steph. B. s. v. Ἀλεξάνδρεια. Peitho and Paregorus (παράφρασις, Homer) with the Aphr. Praxis at Megara. Paus. i, 43.

6. According to Clem. Alex. Prot. p. 35. Sylb. Arnob. adv. gent. vi, 13, Praxiteles took Cratina as the model of his Aphrodite; according to others Phryne, who also stood sculptured in marble by him at Thespiæ (Paus. ix, 27) and gilt at Delphi (Athen. xiii. p. 591. Paus. x, 14, 5. Plut. de Pyth. orac. 14, 15), the trophy of Hellenic voluptuousness according to Crates. Comp. Jacobs in Wieland's Att. Mus. Bd. iii. s. 24. 51. According to Strabo he also made a present of an Eros to Glycera, ix. p. 410. According to Pliny he represented the triumph of a sprightly hetæra over an Attic matron of melancholy disposition: Signa flentis matronæ et meretricis gaudentis (Phryne). Comp. B. Murr "Die Mediceische Venus und Phryne."

7. Fecit et (ex aere) puberem [Apollinem] subrepenti lacertæ cominus sagitta insidiantem, quem Sauroctonon vocant, Plin. comp. Martial, Epigr. xiv, 172. Seitz maintained that this lizard-slayer is no Apollo, Mag. Encycl. 1807. T. v. p. 259. There is now perceived in this an allusion to augury by lizards (Welcker, Akad. Kunstmus. zu Bonn, s. 71 ff. A. Feuerbach Vatic. Apoll. s. 226), but playfully handled. Imitations, possessing naïve grace and loveliness, very similar to the satyr of Praxiteles in the posture of the feet, are often to be met with (Vill. Borgh. St. 2. n. 5. Winckelm. M. I. i. n. 40. M. Royal. i. pl. 16; M. PioCl. i, 13; a brazen one in Villa Albani); also on gems (Millin, Pierr. grav. pl. 5 and elsewhere). There is also mention made of an Apollo with his sister and mother; Leto and Artemis several times (osculum quale Praxiteles habere Dianam credit, Petron.), and numerous other statues of deities by Praxiteles. Sillig C. A. p. 387. On the encaustic treatment of the statues of Praxiteles, §. 310.

128. A like spirit of art animated Leochares, whose Gany- 1

mede was an equally noble and charming conception of the favourite of Zeus borne upwards by the eagle, although the subject had always a questionable side. The striving after personal charms still more predominates in the Hermaphrodite, an artistic creation for which we are probably indebted to Polycles. The tendency to the affecting is shown particularly in Silanion's dying Jocasta, a brazen statue, with deadly-pale countenance. Timotheus (§. 125, R. 4) and Bryaxis also seem to have been fellow-artists and contemporaries of Praxiteles; they both ornamented the tomb of Mausolus jointly with Scopas and Leochares, after Ol. 106, 4 (§. 149). There were likewise portrait-statues of Macedonian princes by Leochares and Bryaxis, and in Athens itself [where Demetrius erected models, §. 123, 2.] many artists were employed on honorary statues (comp. §. 420). All the masters just named (only information is wanting as to Timotheus) were Athenians; they form together with Scopas and Praxiteles the newer school of Athens.

1. Leochares (fecit) aquilam sentientem *quid* rapiat in Ganymede, et cui ferat, parcentemque unguibus (*φειδομένηαις ὀνύχῃσσι*, Nonn. xv, 281) etiam per vestem, Plin. xxxiv, 19, 17. comp. Straton, Anthol. Pal. xii, 221. The statue in the M. PioCl. iii, 49, is a decided imitation. It represents the devotedness of the favourite boy to the erastes in the allusive manner of antiquity. For that the eagle denotes the lover himself, is brought out more clearly for example on the coins of Dardanus (Choiseul, Gouffier Voy. Pitt. ii. pl. 67, 28), where the subject is more boldly handled. Ganymede is therefore even placed together with Leda, as in the portico at Thessalonica (Stuart, Ant. of Athens iii. chap. 9. pl. 9. 11), as *mascula* and *muliebris Venus*. Hence it is probable that this conception of ancient art (§. 351) also belongs to the same period.

2. Polycles Hermaphr. *nobilem fecit*, Plin. That the elder Polycles, of this period, is here meant, becomes still more probable from observing that in Pliny xxxiv, 19, 12 sqq. the alphabetically enumerated *plastæ* stand again under each letter in the same way that they were found after one another in the historical sources (a rule which is tolerably general, and by which perhaps the age of some other artists can be determined); accordingly this Polycles lived before Phoenix the scholar of Lysippus. Whether his hermaphrodite was standing or lying (§. 392, 4), is a question difficult to answer.

3. On the Jocasta see Plut. de aud. poët. 3. Quæst. Sym. v, 1.

5. By Leochares, statues of Amyntas, Philip, Alexander, Olympias, and Eurydice, of gold and ivory, Paus. v, 20; of Isocrates, Plut. Vit. x. Oratt. A king Seleucus by Bryaxis. Polyeuctos against Demades asks, in Apsines Art. Rhetor. p. 708, whether an honorary statue held a shield, the *akrostolion* of a ship, a book, or prayed to the gods? [Longin. de invent. ed. Walz T. ix. p. 545.]

6. Even the reliefs on the Choregic monument of Lysicrates (§. 108) —Dionysus and his satyrs quelling the Tyrrhenians—may show clearly



the state of art at Athens during this period; disposition and design excellent, the expression in the highest degree animated, the execution however already less careful. Stuart i. ch. 4. Meyer, *Gesch.* Tf. 25—27. D. A. K. Tf. 27. comp. §. 385.

[128.\* Here lies the extreme boundary beyond which the second large monument on the acropolis of Xanthus cannot be brought down. It was not till his third journey that Sir Richard Fellows, after the most assiduous excavation, had the good fortune to discover the widely scattered constituent parts, out of which he afterwards ingeniously attempted to re-construct in design the building known under the name of mausoleum, or monument in honour of Harpagus. And it is still a question whether this restoration of the Ionic building can establish, with complete certainty, that the statues, which even surpass the Mænads of Scopas in boldness and lightness of representation, belonged to the building whose masterly friezes point rather to the time of the Phigalian sculptures.

There are two of these friezes, the one 3 f. 4 in., the other 1 f. 11 in. high, the larger one consisting of twelve marble tablets. The composition as a whole and the connexion of particular parts has not been ascertained, as only a portion has been discovered. The larger frieze exhibits a battle with the fire and animation of the representations of Phigalia, but a real battle, and with the imitation of reality even in the accoutrements of the combatants, by which it is difficult to distinguish the two sides. There are distinctly to be seen, Ionic hoplitæ in long drapery, Lycians such as Herodotus (vii, 92) describes them, others wear anaxyrides, the archers' leathern armour; two kinds of helmets, the *laiséion* (Philostr. *Imag.* p. 323). On five tablets there are hoplitæ fighting with horsemen, on others merely foot soldiers, the most diversified battle groups. The lances, swords and bows were not expressed; only as an exception to this principle we find a shaft in marble, and a hole for inserting the sword in the hand. On the smaller frieze is represented the capture of a city, a defeat outside, which is viewed from the walls by the besieged, attack on the principal gate, a sally, storming ladders placed against well manned, triple walls towering above one another, ambassadors surrendering the city. Before the conqueror with Phrygian cap and mantle, who is seated on a throne and over whom a parasol is held (a sign of the highest rank, which passed from the Persians to Egyptians, and is even in use at the present day in Marocco, that of the imperial prince among the spoils of the French), two old men stand speaking, accompanied by five men in armour. On a corner stone there are prisoners, who are not soldiers, led away with their hands tied at their backs. Detailed descriptions given by Sam. Birch, *Britannia* xxx. p. 192—202 (with explanations which are to be received with caution), and E. Braun in the *N. Rhein. Mus.* iii. S. 470., afterwards enlarged in the *Archäol. Zeit.* 1844. S. 358 ff. comp. Bull. 1846. p. 70. Now, these scenes are referred to the conquest of Xanthus by the general of Cyrus; on this point there is hitherto no disagreement with Sir C. Fellows (*Xanthian Marbles* 1842. p. 39). Col. Leake indeed assumes (*Transact. of the R. Soc. of Liter.* Second Series i. p. 260 ss.), on account of the style, that the monument

of Harpagus was not raised soon after the taking of the city (Ol. 58, 3), but on the contrary not till about Ol. 70, perhaps by the grandson of Harpagus, who figures in Herodotus Ol. 71, 4; judging from it, we might rather come down another century (Ol. 95) "or two;" but the history of Asia Minor after Alexander will not allow this. However, we may abide by the one century, as we would besides think of the period of Scopas and Praxiteles, and this objection of history against the evidence of the style as to the age is removed. Sir Edward Head also (in the Classical Museum, No. ii.), although he agrees with Leake in other respects (p. 224. 228) assigns the monument to Ol. 83 or 96, or even later (p. 230). But the contents of the frieze itself are opposed to this supposition: they are not merely different from the history in details as Leake apologetically admits, but entirely and essentially, and are even in some measure directly the opposite. After the Xanthians had been driven back into the city by the masses of Harpagus, they collected together their wives and children, their slaves and other property, in the acropolis, consumed them with fire, and then, bound by a fearful oath, they rushed upon the enemy, and sought in combat a common death, so that Xanthus received an entirely new population, with the exception of eighty heads of families who were in other countries at the time of the destruction. It is impossible therefore that the Persians, who passed over the dead into the open acropolis, could be represented negotiating with the Xanthians during the heat of the storming, nearly about the time when the true history,—whose peculiar nature does not admit a well-grounded suspicion of distortion or exaggeration, and which could neither be artistically concealed nor forgotten in general,—was related by Herodotus or soon after. Add to this, that the frieze does not exhibit any Persians fighting, who must have been conspicuous in the army of Harpagus above the Ionian and Æolian auxiliaries. So important an historical representation compels us therefore to resort to another supposition. The Xanthians who also defended their city with similar obstinacy against Alexander, and again destroyed themselves with their wives and children in the war of Brutus and the Triumvirs, after the enemy had effected an entrance by stratagem, might have also at an early period have made an attempt, like the Ionians, to shake off the Persian yoke, the bad result of which was triumphantly and threateningly presented by this monument to the eyes of their descendants; it is probable, however, that this would not have been passed over by Herodotus. Or the representation of the conquered city does not refer to Xanthus, but to external deeds of the Persian commissary in Xanthus, as the Greek verses on the pillar of peace from Xanthus mentioned by Appian, and now in London, covered over with Lycian characters, extol the son of a Harpagus for proving himself in the land-fight (*χερσὶ πάλην*) the best among all the Lycians—who fought therefore along with, not against him—destroyed many fortresses, and procured for his kinsmen a share of the dominion (the conquered foreign cities, under the royal sanction). This was probably in the war with Euagoras, who also caused Cilicia to revolt, and was beaten by the Persians in a sea fight, Ol. 98, 2, and six years afterwards in Cyprus itself (Franz in the *Archäol. Zeit.* 1844. S. 279). The Ionians, then, were here also mercenaries in the service of Artaxerxes, as there were probably Arcadians fighting on the other side, the Swiss of antiquity, as we know from ancient comedy. Of the two pediments, there are pre-

served the half of one with a battle scene, and pieces of the other with two gods enthroned and standing figures probably with thank-offerings to the gods for the victory, and this perhaps on the façade. Among the statues of different size, for the most part very incomplete, which Sir C. Fellows has placed in the intercolumnia of the front and back pediments and on the acroteria, our admiration is most excited by the female figures which are represented hastening away, either inclined to the right or left, in highly animated movement, partly looking round, whereby the not less bold than inventive hand of the master has developed so many beauties in lines of the body—to which the seemingly transparent drapery adheres—and the flying masses of drapery, that in consideration of them we may easily overlook what is amiss or incomplete in the rapid execution. These peculiarities of treatment may be distinguished from antique hardness. On the plinths of these figures there is a fish, a larger fish, a lobster, a spiral shell, a bird which we must in this connexion take to be a sea-bird, not a dove; and besides those figures with their corresponding signs, we may also assume that there were similar animals attached to two similar figures which belonged to the series, although they are wanting with the greater portion of the whole. Now, if these symbols evidently indicate Nereids, we can only conceive their flight to be occasioned by the disturbance of their realm from a sea-fight, such as that against Euagoras, or by a battle on shore, which compelled the enemy to rush helter-skelter to their ships, as for instance in Herod. v, 116; and only on this supposition could Nereids be introduced appropriately on a monument commemorating a victory. In that case they would also furnish a further proof that the capture of Xanthus by the first Harpagus is not represented in the friezes, but rather a later victory of the Persian authorities over a rebellious outbreak. But the unmistakeable reference of these Nereids to a sea-fight seems also to lend a strong confirmation to the architectonic combination that they belonged to the same building as these friezes. This union of the tumult of battle on shore and (allusively) at sea, with the image of stormed cities, produces a good general effect. In this way was the Assyrian and Persian custom of representing battles (§. 245.\* 248. R. 2) here imitated by an Ionian hand and in the purely Greek style.

Besides this monument there have been also brought to London from Xanthus, two lions, the tomb named from the winged chariot with remarkable representations (Asia M. p. 228. Lycia p. 165), a frieze of chariot and horsemen (Lycia p. 173), a chase, probably from a tomb, as well as the procession of peasants paying their tribute in tame and wild animals and other natural productions (Lycia p. 176),—all of the best period of art. The following also seem to be very good, the fragments of a battle of Amazons and a festal procession, Ibid. p. 177, Bellerophon vanquishing the Chimæra, p. 136, which is of colossal size and has also been taken from a tomb; and not a few of the reliefs from sepulchral monuments, which represent merely domestic scenes or war (p. 209 does not even seem to form an exception) contain very excellent and peculiar compositions, p. 116 (comp. the title-plate, where we must read ΜΕΣΟΞ), 118. 135. 141. 166. 178. 197. 198. 200. 206. 207. 208.]

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- 1 129. As the first artists of this school still bore in them the spirit of Phidias, although in a state of transformation, and therefore chiefly endeavoured to express an inward spiritual life in gods or other mythic shapes; so, on the other hand, Euphranor and Lysippus especially continued the Argivo-Sicyonic school—that of Polyclitus, the aim of which was always more directed to fine corporeal forms, and the re-
- 2 presentation of athletic and heroic energy. Among heroes, the character of Hercules was perfected by Lysippus in a new style, and the powerful structure of his limbs, developed by labour and exertion (§. 410), was piled up to that colossal size which the art of later sculptors always strove to at-
- 3 tain. The statues of athletes did not now occupy the artists so much as formerly, although six sculptures of this kind are quoted as works of the incredibly active Lysippus; on the contrary it was chiefly idealised portraits of powerful princes
- 4 that the age demanded. In the form of Alexander, Lysippus even knew how to lend expression to defects, and, as Plutarch says, he alone could duly blend the softness in his eyes and the posture of his neck with what was manly and lion-like
- 5 in Alexander's mien. Accordingly, his portrait-statues were always animated and skilfully conceived; whilst, on the contrary, other artists of the time, as Lysistratus, the brother of Lysippus, who was the first to take casts of the face in stucco, merely made it the aim of their art to produce a faithful resemblance of the external form before them.

1. Cicero, Brut. 86, 296 (comp. Petron. Satyr. 88), Polykleti Doryphorum sibi Lysippus magistrum fuisse aiebat. Exactly as Polyclitus did §. 120, he executed according to Pliny *destringentem se*. Hence also why they have been confounded, Sillig C. A. p. 254. N. 7.

2. Euphranor (as painter) *primus videtur expressisse dignitates heroum*, Plin. xxxv, 40, 25.—Lysippian statues of Hercules, Sillig C. A. p. 259. a. Hercules reposing for a little from some great undertaking, the Farnesian colossal statue (Maffei, Racc. 49. Piranesi, Statue 11. M. Borbon. iii, 23, 24) found in the baths of Caracalla, under which emperor the statue probably was brought to Rome (Gerhard Neapels Bildw. S. 32.), executed by the Athenian Glycon after an original by Lysippus, as is proved by the inscription on an inferior copy (Bianchini, Palazzo dei Cesari tv. 18). The hand with the apples is new, the genuine legs were substituted in 1787 for those by Gugl. della Porta. The Hercules with the name of Lysippus is in the Pitti palace, and a second copy with the name ΓΑΥΚΩΝ at Volterra in the house Guarnacci. The Farnesian statue in Fea's Winckelmann ii. tv. 7. iii. p. 459, a smaller copy in marble Gal. di Firenze Stat. T. iii. tv. 108, small ones in bronze 110. 111. p. 25 sqq. Of little bronze figures there is no reckoning the number, scarcely any other famous original has so many. On the reference of the statue, see Zoëga Bassir. ii. p. 86, O. Jahn Telephos u. Troilos S. 63. A statue precisely similar is described by Libanius (Petersen, De Libanio Com-

ment. ii. Havn. 1827); the figure is also often to be met with otherwise in statues and gems, and on coins (Petersen p. 22); the head is perhaps surpassed by that in Marbles of the Brit. Mus. i. 11, in depth of expression. Comp. Winckelm. W. vi, i. s. 169. ii. s. 156. Meyer, Gesch. s. 128. D. A. K. Tf. 38. b. Hercules resting after the completion of his labours, a colossus at Tarentum, brought by Fabius Max. to the Capitol, afterwards taken to Byzantium, described by Nicetas De Statuis Constantinop. c. 5. p. 12 ed. Wilken. [Fabr. Bibl. Gr. vi. ed. l. p. 408.] He sat, anxiously stooping, on a basket (in reference to the cleaning of Augeas' stalls), on which lay the lion's hide, and supported the left arm on his bent knee, the right lay on the right leg which hung down. This is evidently the figure so frequent on gems, in Lippert, Dact. i. 285—87. ii. 231. Suppl. 334—346. c. Hercules bowed down by the might of Eros, and despoiled of his weapons (Athol. Pal. ii. p. 655. Plan. iv, 103), probably preserved in gems in a figure similar in form to the preceding. Lippert, Dact. i. 280, 281. ii. 225—27. Suppl. 331. Gal. di Fir. v. tv. 6, 2. 3. d. A small bronze Hercules (*ἐπιτραπέζιος*), described by Statius S. iv, 6, and Martial ix, 44, of the grandest form and serene expression, as if at the banquet of the gods, sitting on a stone covered with the lion's hide, a goblet in his right hand, the left resting on his club. Evidently (according to Heyne) the model of the Torso (§. 160 and 411). [The Hercules of gilded bronze in the Capitol puts one in mind of Lysippus by its more slender proportions, its longer and less thick neck, and by its excellence, although it is somewhat injured by mannerism and overloading in the execution, as is the case with imitations of other masterly compositions. The figure also occurs on coins of Berytus (Rasche Suppl. i. p. 1361) and others.]

3. Euphranor's Alexander et Philippus in quadrigis, Plin. Lysippus fecit et Alexandrum Magnum multis operibus a pueritia ejus orsus—idem fecit Hephæstionem—Alexandri venationem—turmam Alexandri, in qua amicorum ejus (*ἑταίρων*) imagines summa omnium similitudine expressit (Alexander, around him 25 hetæri, who had fallen at the Granicus, 9 warriors on foot, see Plin. comp. Vellei. Paterc. i, 11, 3. Arrian i, 16, 7. Plut. Alex. 16)—fecit et quadrigas multorum generum. On Alexander's Edict, Sillig C. A. p. 66. N. 24.

4. Chief statue of Alexander by Lysippus, with the lance (Plut. de Isid. 24) and the later inscription: *Ἀλέξανδρον δ' ἔοικεν ὁ χάλκεος εἰς Δία λεύσσω*. Γὰρ ὅπ' ἐμοὶ τίθιμαι, Ζεῦ, σὺ δ' Ὀλυμπον ἔχε (Plut. de Alex. virt. ii, 2. Alex. 4. Tzetz. Chil. viii. v. 426, &c.). An equestrian statue of Alexander as founder (of Alexandria, as it seems) had ray-like waving hair. Libanius Ekphr. T. iv. p. 1120 R. On the agreement in character of Alexander's statues, Appulei. Florid. p. 118 Bip. The hair arched up from the forehead (*relicina frons*, *ἀναστολή τῆς κόμης*, Plut. Pomp. 2) is always one of the principal distinguishing marks. From the statue with the lance, the helmeted and peculiarly inclined head is preserved on the coins of the Macedonians from the times of the Cesars (Cousinery, Voyage dans la Macéd. T. i. pl. 5. n. 3, 5, 8); with it corresponds the Gabinian statue (Visconti, Mon. Gab. 23) and the similar head of the statue in the Louvre, 684. Bouill. ii, 21. Clarac, pl. 263. On the contrary the head of Alexander in the Capitol, taken by many for Helius (Winckelm. M. I. n. 175), may have been taken from that equestrian statue. The Ron-

danini statue, at Munich (n. 152. Guattani M. I. 1787 Sett.), of Alexander arming himself for battle, has little of the Lysippian character, especially in the proportions. The bronze of Alexander struggling in the press of battle is excellent, M. Borb. iii, 43 b. Comp. §. 163, 6. The head of the dying Alexander at Florence is an archæological enigma. Morghen, Principj del disegno tv. 4 b. Le Blond Le vrai portrait d'Alexandre. Mem. de l'Inst. Nat. Beaux Arts i. p. 615. As a true portrait, but executed without the spirit of Lysippus, the Cav. Azara's bust is of most value, in the Louvre, 132. Visconti Iconogr. Grecque, pl. 39, 1. Meyer, Gesch. Tf. 13. 29. D. A. K. Tf. 39. 40. On Alexander as the son of Zeus and Hercules §. 158, 2.

5. Hominis autem imaginem gypso e facie ipsa primus omnium expressit ceraque in eam formam gypsi infusa emendare instituit Lysistratus.—Hic et similitudinem reddere instituit; ante eum quam pulcherri-  
mas facere studebant (on the contrary §. 123). Plin. xxxv, 44.

- 1 130. Observation of nature and the study of the early masters, which Lysippus closely combined with each other, led the artists to many refinements in detail (*argutiæ operum*); the hair in particular was arranged by Lysippus more
- 2 naturally, probably more for pictorial effects. These artists also directed the most earnest study to the proportions of the human body; but here the striving to exalt especially portrait-figures, as it were, beyond the human standard, by an extraordinary degree of slenderness, led them to a new system of more delicate proportions, which was begun by Euphranor (also by Zeuxis in painting), but first carried out harmonically by Lysippus, and which afterwards became prevalent in Greek
- 3 art. It must however be admitted that this system sprang, less from a warm and cordial conception of nature, which particularly in Greece displayed itself to greatest advantage in more compact figures, than from an endeavour to elevate the
- 4 work beyond the real. The tendency likewise to the colossal which will be found to predominate in the next period, already announced itself clearly in the works of these artists.

1. Propriæ hujus (Lysippi) videntur esse argutiæ operum, custoditæ in minimis quoque rebus. Plin. xxxiv, 19, 6. Statuariæ arti plurimum traditur contulisse capillum exprimendo. Ibid. Comp. Meyer, Gesch. s. 130. Quintilian particularly applauds the veritas in his and Praxiteles' works xii, 10.—Lysippus and Apelles criticised each other's works, Syme-sius Ep. i. p. 160. Petav.

2. Euphr.—primus videtur usurpasse symmetriam, sed fuit in universitate corporum exilior, capitibus articulisque grandior (precisely the same of Zeuxis xxxv, 36, 2): volumina quoque composuit de symmetria.—Lys. stat. arti plur. trad. cont. capita minora faciendo quam antiqui, corpora graciliora siccioraque, per quæ proceritas signorum major videretur. Non habet Latinum nomen symmetria quam diligentissime custodivit, nova intactaque ratione *quadratas* (§. 120) veterum staturas permutando. Plin. xxxiv, 19, 6. xxxv, 40, 25. Comp. below §. 332. On his

principal of representing quales viderentur homines, Wien. Jahrb. xxxix. s. 140.

4. Fecit et colossos (Euphranor), Plin. xxxv, 40, 25. Lysippus' Jupiter at Tarentum was 40 cubits high; comp. Silig C. A. p. 257, 259.

#### THE ART OF ENGRAVING STONES AND DIES.

131. The luxury of ring-wearing at this period raised the art of the dactylioglyphist to the height which it was capable of attaining in proportion to the other branches of the formative art; although the accounts of writers do not mention the name of any artist of this class, except that of Pyrgoteles who engraved Alexander's signet-ring. In gems also we can here and there find a composition and treatment of forms corresponding to the Phidian sculptures; but works of this description in which the spirit of the school of Praxiteles is manifested are far more numerous.

1. On the rings of the Cyrenæans (Eupolis Maricas) and the emerald of Ismenias the aulete, bought in Cyprus, with an anymone, *Ælian* V. H. xii, 30. Plin. xxxvii, 3. Musicians in particular were richly adorned with them (*σφραγίδωνυχαραγοκομήται*) and likewise ornamented their instruments in the same way; comp. *Lucian* Adv. Indoct. 8. *Appulei Florid.* p. 114. Bip.

2. On the pretended gems of Pyrgoteles, *Winckelm.* Bd. vi. s. 107 ff. *Comp. Fiorillo*, *Kleine Schriften* ii. s. 185. A fact adduced by *R. Rochette*, *Lettre à M. Schorn*, p. 49, shows that, even during antiquity, the name of this as well as other famous artists was fraudulently used. We have no ground for assigning to this period other names which are only known through gems (see v. Köhler in *Böttiger's Archæol. u. Kunst.* i. s. 12); however some of the more celebrated stone-engravers were perhaps not much later.

132. There was also great care bestowed on the engraving of coin-dies, often in districts and towns which are not otherwise known as the seats of schools of art; yet, during the first half of the period the design of devices on coins, although often grandly conceived and full of character, still retained for the most part a certain hardness; in the second half, on the contrary, especially in the cities of Sicily, the highest and brightest point that has ever been reached in beauty of expression was attained (but accompanied often with a surprising awkwardness in the mechanical process of stamping). At the same time the art was advanced by the custom of multiplying the already extremely numerous types of coins, by the commemoration of victories in sacred games, deliverance from dangers by the help of the gods, and other events which admitted of mythological representation; and thus we have

often presented to us here in the smallest compass a plastic scene replete with ingenious thoughts and allusions.

1. In coins, to the first half of this period (*before* the end of the Peloponnesian war) belong,—besides those of Athens which maintained their primitive impress even in the best age (see Diog. Laert. vii, 1, 19.)—many of Corinth, of Argos with the wolf, also those of Sicyon or Secyon (Ann. d. Inst. ii. p. 336) with the sharply drawn chimera; in Sicily the coins of Selinus with the river gods Selinus and Hypsas (between Ol. 80 and 94), those of Naxos with the noble head of the bearded Dionysus, and the saucy form of the old Satyr, also the fine Agrigentine coins with the two eagles on the hare (before Ol. 93, 3).—The fine silver pieces of Pheneus and Stymphalus were probably struck *after* the Peloponnesian war, when Arcadia was enriched and polished by the school of Polyclitus; then about the 104th Ol. the coins of the Arcadian league with the head of Zeus and Pan; from that time begin the coins of Megalopolis and Messene which were generally inferior. About Ol. 100, when Olynthus presided over the Chalcidian confederation, the Chalcidian silver money with the head of Apollo and the cithern, was current there (See Cadalvène Recueil, pl. 1, 28); the splendid coins of Opus are worthy of the best period, as well as many of Thessaly, Lesbos, Cos, and Crete. To those of Philip are related those of Philippi, but of remarkably hard design. In Italy many coins of Tarentum, Heracleia, Thurii, Velia, and Metapontum belong to this period; and in like manner the costly master-pieces of Sicilian engravers (comp. §. 317), the great Syracusan pentekontalitres at the head (Etrusker i. s. 327. Ann. d. Inst. ii. p. 81), are to be ascribed to one age, that of the two Dionysii (Payne Knight, Archæol. Brit. xix. p. 369), in which also the towns of Sicily dependent on Carthage participated in the same zeal for art. But when Timoleon restored (Ol. 109, 2) the colonial connexion of Syracuse with Corinth, it is probable that the great amount of money in Sicily was struck, with less attention to beauty, with the head of Pallas and Pegasus, which were also in use in the other colonies of Corinth at that time (with other initial letters instead of the Corinthian Koppa), R. Rochette, Ann. d. Inst. i. p. 311 sqq. Coins of the Campanians in Sicily by the Duc de Luynes, Annali d. Inst. i. p. 150. Engravings of Greek coins available for the history of art in Landon's Numismatique du Voy. du J. Anacharsis, 2 vol. 1818, in the more recent works of T. Combe, Mionnet, Millingen, R. Rochette, Cadalvène, Cousinery, &c. Very fine ones in the Specimens of ancient coins of Magna Grecia and Sicily, sel. from the cabinet of the Lord Northwick, drawn by del Frate and engr. by H. Moses; the text by G. H. Nöhdén. 1824. 25. D. A. K. Tf. 41, 42. [Duc de Luynes. Choix de méd. Grecques 1840. fo. 17 Tf. Prokesch Collection in Gerhard's Arch. Zeit. Tf. 21. 22. 32. 41. 43. Akermann, Ancient Coins of Cities and Princes. L. 1844—46. P. 1—6. 8vo.]

2. Plut. Alex. 4. says of Philip that he put the Olympic victories on his coins; with regard to those of Sicily the same is proved by ocular evidence.—The Arcadians denoted their sovereignty over Olympia, from the treasures of which they paid their troops, by delineating the head of Olympian Zeus, and their god Pan sitting on the rock of Olympia and sending forth the eagle of Zeus. On the coins of Selinus we see Apollo and Artemis approaching as plague-sending deities, but at the same time



on the reverse the gods of the rivers, with the waters of which Empedocles had removed the pestilential air of the marshes, offering a libation to Esculapius. The coins of Alexandria looked very well without being good in comparison with the Attic tetradrachms, as Zeno states in Diog. L. vii. 1. 18.

#### 4. PAINTING.

133. At this period, painting reached, in three great stages, 1  
a degree of perfection which made it, at least in the opinion  
of the ancients, a worthy rival of the plastic art. Ancient 2  
painting, however, remained more closely allied to sculpture  
than the modern, by reason of the predominance of forms  
over the effects of light; sharpness and distinctness of design,  
separation of the different figures in order not to confuse their  
outlines, a uniform distribution of light and clear illumination  
throughout, and the avoidance of great foreshortenings  
(notwithstanding considerable knowledge of linear perspective)  
still belonged, although not without exceptions [§. 140,  
2.], to its character in general.

2. *Artifices etiam quum plura in unam tabulam opera contulerunt, spatiis distinguunt ne umbræ in corpora cadant.* Quintil. viii. 5, 26. The shading should merely make the corporeal form of each figure stand out by itself.

134. The first painter of great renown was Polygnotus the 1  
Thasian, who was naturalized at Athens and a friend of  
Cimon. Accurate drawing and a noble and distinct manner of 2  
characterizing the most different mythological forms was his  
great merit; his female figures also possessed charms and grace.  
His large tabular pictures were conceived with great know- 3  
ledge of legends, and in an earnest religious spirit, and were  
arranged according to architectonico-symmetrical principles.

1. Polygnotus, son of the painter Aglaophon, probably at Athens, from 79, 2. Painted for the Poecile, the Theseion, Anaceion, perhaps also the portico at the Propylæa, the Delphian temple (Pliny), the Lesche of the Cnidians, the temple of Athena at Plataea, at Thespiæ. Böttiger, *Archæol. der Mahl.* i. s. 274. Sillig C. A. p. 22, 372. De Phidia i, 3.

2. Ἡθογράφος, ἡθικός, i. e. the painter of noble characters, Aristot. Poet. 6, 15. Pol. viii, 5. Comp. Poet. 2, 2, and §. 138. Instituit os aperire, etc. Plin. xxxv, 9, 35. Lucian praises the beautiful lines of the eyebrows, the soft bloom of the cheeks, a light disposition of delicate drapery (ἑσθῆτα ἐς τὸ λεπτότατον ἐξεργασμένην). Imagg. 7. Primus mulieres lucida veste pinxit, Plin. [Comp. Nouv. Ann. de la Sect. Franç. de l'Inst. Archéol. ii. p. 389 sq. where a resemblance to the style of Polygnotus is sought for in the vase with Boreas and Oreithyia pl. 22, 23. now in Munich. Kindred to these are Vases Luynes, pl. 21, 22. Achilles taking leave of Nereus, pl. 28. Zeus committing the infant Bacchus to the

Naiads, pl. 34. and in Gerhard's Trinkschalen Tf. 9. Peleus and Thetis, &c.] On the technical treatment of his paintings, comp. §. 319. [135. R. 3.]

3. On the pictures in the Lesche, Iliion overthrown, and the departure of the Greeks on the right; on the left the visit of Odysseus to the nether world, Paus. x, 25—31. Caylus, Hist. de l'Ac. T. xxvii. p. 34. F. und J. Riepenhausen Gemälde des Polygnot in der Lesche zu Delphi. Th. i. 1805. mit Erläuterungen von Chr. Schlosser (the Destruction of Troy, comp. therewith Meyer in the Jen. ALZ. Juli 1805, and Böttiger Archæol. der Mahl. s. 314). Peintures de Polygn. à Delphes dessinées et gravées d'après la descr. de Pausanias, par F. et J. Riepenhausen, 1826, 1829 (on the composition comp. Gött. G. Anz. 1827, s. 1309). [O. Jahn Die Gemälde des Polygnot in der Lesche zu Delphi, Kiel 1844.] In the picture of the infernal world particular regard must be had to the allusions to the mysteries, which were introduced partly in the corners (the priestess Cleobœa, Ocnus, the Uninitiated), and partly in the middle. Here sat the mystagogue Orpheus in a circle of bards and old men, surrounded by five Trojan and five Grecian heroes. Comp. Rathgeber, in the Encycl. under Ocnus. In the picture of Iliion, Neoptolemus, the unwearied avenger of blood (whose tomb was in the neighbourhood), presents an interesting contrast to the gentle Menelaus, who only seeks to carry off the beauteous prize. With this picture that on the Nola vase, Tischbein's Homer ix, 5, 6, held to be somewhat antique, has some, but only a few, features in common. On these pictures in general, Correspond. de Diderot, T. iii. p. 270 sq. (éd. 1831). Göthe's W. xlv. s. 97.

- 1 135. Together with Polygnotus several other painters (chiefly Athenians, but also Onatas of Ægina) are mentioned
- 2 with distinction; for the most part they decorated temples and porticoes with large historical pictures abounding in figures, the subjects of which they also willingly took from
- 3 the history of the times. One of these, Dionysius, equalled the expressive and elegant drawing of Polygnotus, but wanted his grandeur and freedom.

1. Iphion the Corinthian in Simonides ccxxi. Schneidew. Sillax the Rhegian, about 75. Ibid. ccxxii. ONATAS also a painter, from 78—83. MICON of Athens, painter and brass-caster, distinguished particularly in horses, 77—83. (Sillig C. A. p. 275, comp. above §. 99, 1. In Simonides ccxix. and ccxx. we must with Schneidewin read Μίκων. Μίκων is also to be restored in Arrian, Alex. vii, 13). DIONYSIUS of Colophon, Micon's contemporary (comp. Simonides §. 99. Rem. 1). Aristophon, brother of Polygnotus. Euripides (the tragic poet, Eurip. Vita ed. Elmsleius) about the same time. TIMAGORAS of Chalcis, 83. PANÆNUS of Athens, Phidias' ἀδελφιδεύς, about 83—86. AGATHARCHUS, scene- and house-painter, from about 80 (so that he *fecit scenam* for the last trilogy of Æschylus) till 90. (Comp. Völkel's Nachlass, s. 103, 149). Aglaophon, son of Aristophon, as it appears, 90 (comp. ibid. 113). Cephissodorus, Phrylos, Euenor of Ephesus, Demophilus of Himera, Neseas of Thasus, 90. Cleisthenes of Eretria (above §. 107. Rem. 3), about 90. Nicanor, Arcesilaus of Paros, encaustic painters, about 90 (?). Xeuxippus of Heraclea, about 90

(comp. Heindorf ad Plat. Protag. p. 495). Cleagoras of Phlius, 91 (Xen. Anab. vii, 8, 1). APOLLODORUS of Athens, 93.

2. In the *Pœcile* (braccatis illita Persis) there were: 1. The Battle of Marathon by Micon (or Panænus, also Polygnotus); the generals of both armies likenesses; the Platæans with Boeotian helmets (Demosth. ag. Neæra, p. 1377). Gods and heroes were mingled together; the battle taken at several stages; besides the flight to the ships (Böttiger, Archæol. der Mahl. s. 246). 2. The capture of Troy and the judgment on the violation of Cassandra, by Polygnotus. 3. Battle of the Athenians and Amazons, by Micon. 4. Battle at Cnœe. See Böttiger, s. 278. [O. Jahn Archæol. Aufs. S. 16.] Plato, Euthyphr. p. 6, speaks also of battles of gods with which the temples (?) were painted. [The same statement §. 319. R. 5. without any mark of doubt.]

3. Dionysius, according to Ælian, V. H. iv, 3, imitated closely the style of Polygnotus in regard to the representation of character, the passions, gestures, and delicate drapery, but without his grandeur; comp. Aristot. Poet. 2. and Plut. Timol. 36. who calls his works forced and laborious, as Fronto ad Verum 1. non industria [referring to the materials]; in Pliny he is called *ἀνθερωπογράφος*, in the same way as Demetrius §. 123.

136. But Apollodorus of Athens, the sciagrapher, was the 1 first who directed a deeper study to the gradations of light and shade, and by these essential requisites he constituted an epoch. His art was doubtless built on the perspective scene- 2 painting of Agatharchus (§. 107. Rem. 3), and its immediate aim was to deceive the eyes of the spectator by the semblance of reality; but this involved a sacrifice in regard to careful drawing (hence many unfavourable criticisms by the ancients on sciagraphy altogether); however, it was at all events a necessary preliminary step for the higher development of art.

1. Apollodorus invented *φθοράν καὶ ἀπόχρωσιν σκιᾶς*, Plut. de glor. Athen. 2. Hesych. (Luminum umbrarumque rationem invenisse Zeuxis dicitur, Quintil. xii, 10). He said of himself: *Μαμήσεται τις μάλλον ἢ μιμήσεται*. Neque ante eum tabula ullius ostenditur quæ teneat oculos, Plin. Similar, really unjust criticisms, Quintil. xii, 10.

2. Apollodorus was sciagrapher or scenographer according to Hesychius. On the close connexion of both, Scheider Ecl. Phys. Ann. p. 265. On the destination of sciagraphy to produce effect at a distance (*σκιαγραφία ἀσαφής καὶ ἀπατηλός*, Plato Critias, p. 107), Plat. Resp. x. p. 602. comp. Phædo, p. 69. Parmen. p. 165. Theætetus, p. 208, with Heindorf's Notes. Arist. Rhet. iii. c. 12.

137. Now began with Zeuxis the *second* age of improved 1 painting, in which art arrived at illusion of the senses and external charm. The novelty of these achievements seduced 2 the artists themselves into a degree of presumption unheard

3 of among architects and plastic artists; although their art, as well in regard to the earnestness and depth with which subjects were conceived, as in respect of moral severity, already seemed to have degenerated from the spirit of the earlier  
4 period. At this epoch the Ionic school was in the ascendant; conformably to the character of the race (§. 43) it had a greater tendency to softness and voluptuousness than the old Peloponnesian, and the immediately preceding Attic school.

1. See the stories of the grapes of Zeuxis and the curtain of Parrhasius, &c. The tradition also bears on this, that Zeuxis laughed himself to death over an old woman painted by him, Festi Sched. p. 209. Müll. On the illusion of painting, Plat. Sophist. p. 234. Resp. x. p. 598. Many evidently held this to be the highest aim of art, in the same way that the tragic art since the time of Euripides sought to attain *ἀπάτη* (formerly it aimed at *ἐκπλήξις*).

2. Apollodorus wore a lofty tiara after the Persian fashion [which was imitated by Alcibiades and the rich Callias], Hesych. Zeuxis at last gave away his works in presents because their price could not be estimated (Plin. xxxv, 36, 4), and on the other hand he took money for admission to see his Helena (Æl. V. H. iv, 12). Parrhasius was proud and luxurious as a satrap, and asserted that he stood at the boundaries of art.

3. Parrhasius pinxit et minoribus tabellis libidines eo genere petulantis joci se reficiens. An instance, Sueton. Tiber. 44. comp. Eurip. Hippol. 1091. Clem. Alex. Protr. iv. p. 40. Ovid, Trist. ii, 524. Lobeck, Aglaoph. p. 606.

4. Ephesus was at the time of Agesilaus (95, 4) full of painters, Xenoph. H. iii, 4, 17. [Several §. 139. R. 2.]—The painters of the period: Zeuxis of Heraclea, or Ephesus (the head-quarters of the school, Tölken, Amalth. iii. s. 123), somewhere about 90—100 (Pliny puts him at 95, 4; but he painted for 400 minæ the palace of Archelaus, who died 95, 3, Ælian V. H. xiv, 7. comp. Pliny xxxv, 36, 2.—An Eros crowned with a garland of roses in Aristoph. Acharn. 992. Olymp. 88, 3, is ascribed by the Schol. to Zeuxis. [Sillig C. A. p. 464 doubts the correctness of this, R. Rochette Peintures ant. inéd. p. 170 contradicts him]), also a worker in clay. PARRHASIUS of Ephesus, son and scholar of Euenor, about 95 (Seneca, Controv. v, 10. is a mere fiction). [Kunstbl. 1827. S. 327. Feuerbach's Vatic. Apollo S. 71.] TIMANTHES of Cythnos (Sicyon) and Colotes of Teos, at the same time. Euxenidas, 95. Idæus (Agesilaus' *φάλαρα*, Xenoph. H. iv, 1, 39), about the same time. PAUSON, the painter of ugliness (Aristot.), about 95 (see, however, Welcker in the Kunstblatt 1827. S. 327). [The author's explanation is contested Kunstbl. 1833. S. 88.] Androcydes of Cyzicus, 95—100. Eupompus of Sicyon, 95—100. Brietes of Sicyon, about the same period.

1 138. Zeuxis, who appropriated the discoveries of Apollodorus in sciagraphy and improved upon them, made single figures of gods and heroes his favourite subjects in painting. He appears to have been equally distinguished in the representation of female charms (his Helena at Crotona) and sub-

lime majesty (his Zeus on the throne surrounded by gods); yet Aristotle (§. 134. Rem. 2) misses *ethos* in his pictures. Parrhasius could give still more roundness to his, and was much richer and more varied in his creations; his numerous pictures of gods and heroes (as his Theseus) attained a canonic consideration in art. He was overcome, however, in a pictorial contest by the ingenious Timanthes, in whose sacrifice of Iphigenia the ancients admired the expression of grief carried to that pitch of intensity at which art had only dared to hint. 3

1. The centaur-family is the best known of the works of Zeuxis—a charming group in which also the blending of man and horse and the accuracy of execution were admired. Comp. the gem M. Florent. i. th. 92, 5.

2. Parrh. in lineis extremis palmam adeptus—ambire enim se extremas ipsa debet. Plin. On him as law-giver of art, Quintil. xii, 10.—On his Demos of the Athenians, where in one figure very contradictory traits were expressed by form of body, expression, gestures, and attributes, a singular hypothesis has been built (an owl with heads of other animals) by Q. de Quincy, Mon. Restit. T. ii. p. 71 sqq. On the earlier opinions, G. A. Lange 1820. N. 11. [Lange Vermischte Schr. S. 277.]

3. Graphic *agones* in Quintil. ii, 13. Plin. xxxv, 35. 36, 3. 5, at Corinth, Apostol. xv, 13, in Samos, *ÆL.* V. H. ix, 11. Athen. xii, 543. Timagoras of Chalcis composed a song of victory to himself. The picture in Pompeii (Zahn's Wandgemälde 19. R. Rochette M. I. i, 27. M. Borb. iv, 3. comp. §. 415, 1) has at least the veiled Agamemnon in common with the picture of TIMANTHES. Comp. Lange in Jahn's Jahrbüchern 1828. s. 316. [Verm. Schr. S. 163.] The picture Antich. di Ercolano ii, 19 may be compared with his *Marsyas religatus* [also a vase-painting]. In unius hujus operibus intelligitur plus semper quam pingitur (as in the very charmingly conceived picture of the Cyclops), Plin. xxxv, 36, 6.

139. Whilst Zeuxis, Parrhasius and their followers, under 1 the general name of the Asiatic school, were opposed to the Grecian (Helladic) school, which flourished before, and whose chief seat was at Athens, the school of Sicyon now arose by 2 means of Pamphilus in the Peloponnese, and took its place beside those of Ionia and Attica as a third essentially different. Its chief distinctions were scientific cultivation, artistic 3 knowledge, and the greatest accuracy and ease in drawing. At this period also encaustic painting was cultivated by Aris- 4 tides of Thebes and Pausias of Sicyon; but according to Pliny it had been already exercised by Polygnotus (comp. §. 320).

2. The Sicyonian painters as a class, Athen. v. p. 196 e. Polemon (§. 35, 3) wrote on the poecile at Sicyon, built about Ol. 120. Athen. vi, 253 b. xiii, 577 c. [In the first Ed. followed, "Hence Sicyon Helladica, which expression of later writers can only perhaps be derived from the

language of earlier connoisseurs." And in *Æginet.* p. 156 the distinction between the Athenian and Hellenic painting and the Asiatic is correctly drawn. Suid. Σικυών ἡ νῦν Ἑλλάς.]

Celebrated painters of the period: PAMPHILUS of Amphipolis, scholar of Eupompus (school of Sicyn), 97—107. ARISTIDES of Thebes, scholar of Euxenidas, perhaps 102—112, also encaustic painter. Leontion, at the same time [drops out in the Cod. Bamberg]. PAUSIAS of Sicyn, son of Brietes, scholar of Pamphilus, encaustic painter, at the same time. Ephorus of Ephesus, and Arcesilaus (Ionic school), about 103. EUPHRANOR, Isthmian, that is, of Corinth (he worked, however, at Athens, and is numbered by Plutarch, *De Glor. Athen.* 2, among the Attic painters), encaustes, 104—110. Cydias of Cythnos, enc. 104. Pyrrho of Elis, about 105. Echion [if it is not Ætion], Therimachus, 107 (§. 124). Aristodemus, 107. Antidotus, scholar of Euphranor, enc. 108. Aristolaus, son and scholar of Pausias, enc. 108. Mechopanes (?) [perhaps Μηχοφάνης; for Nicophanes is very remote], 108. MELANTHIUS, scholar of Pamphilus, about 104—112. Ctesidemus, about 108. Philochares of Athens, brother of Æschines, 109. Glaucion of Corinth, about 110 (?). Alcimachus, 110 (Plin. comp. Corsini, *Dissert. Agon.* p. 128). APELLES of Colophon, an Ephesian by his school (through Ephorus and Arcesilaus), but also a Sicynian (through Pamphilus), 106—118. (Comp. Tölkén, *Amalthea* iii. s. 123). Nicomachus, son and scholar of Aristodemus (school of Sicyn), 110 sqq. NICIAS of Athens, son of Nicomedes, scholar of Antidotus, enc. (assists Praxiteles), 110—118. Amphion (?) [Cod. Bamb. Melanthio], 112. Asclepiadorus of Athens, 112. Theomnestus, 112. THEON of Samos, about 112. Carmanides, scholar of Euphranor, 112. Leonidas of Anthedon, scholar of Euphranor, 112 (he was a writer on proportions). PROTOGENES, the Caunian (also brass-caster), 112—120. Athenion of Maronea, scholar of Glaucion, enc., about 114 (?). Gryllon, about 114. Ismenias of Chalcis, 114 (?).

3. Pamphilus præstantissimus *ratione*, Quintil. xii, 10. He taught 10 years for one talent. Required preparatory mathematical knowledge. Drawing was now received into the circle of a liberal education, Plin. xxxv, 10, 40. comp. Aristot. *Pædag.* by Orelli, in the *Philol. Beyträge* aus der Schweiz, s. 95. [Teles in Stobæus, xcvi, 72, mentions, among the teachers of the ephebi, the painter and the ἀρμονικός, Axiochus 7 and Kebes 13 the χορτικοὺς instead.] The story in Plin. refers to the delicacy and firmness of outline, xxxv, 36, 11. which Q. de Quincy, *Mém. de l'Inst. Royal* v, 300, interprets too freely; the expression *in illa ipsa* must be retained. The same figure was outlined on the same space three times always more minutely and accurately. The one corrected constantly the drawing of the other. Comp. Böttiger, *Archæol. Archæol.* s. 154. Melanthius, the painter, in his books of painting in Diog. L. iv. 3, 18. δὲν αὐτὰδεῖάν τινα καὶ σκληρότητα τοῖς ἔργοις ἐπιτρέχειν, ὁμοίως δὲ καὶ τοῖς ἡθεσιν.

- 1 140. Aristides of Thebes rendered himself conspicuous on the third stage by his representations of passion, and affecting
- 2 subjects; Pausias by figures of children, and animal and flower
- 3 pieces, and with him began the painting of lacunaria; Euphra-
- 4 nor was distinguished in heroes (Theseus) and gods; Melan-

thus, one of the most thinking artists of the school of Sicyon, occupied, in the opinion of Apelles, the first rank in regard to disposition; Nicias, of the newer Attic school, painted 5 chiefly great historical pictures, naval engagements, and equestrian battles, in which he attained high excellence.

1. (Aristides) primus animum pinxit et sensus hominum expressit, quæ vocant Græci  $\theta\eta\eta$  (on the contrary §. 133, Rem. 2), item perturbationes (the  $\pi\alpha\theta\eta$ ). Hujus pictura oppido capto ad matris morientis ex vulnere mammam adrepens infans: intelligiturque sentire mater et timere, ne emortuo lacte sanguinem lambat. Plin. xxxv, 36, 19. comp. Æmilian. Anthol. Pal. vii, 623.

2. On the black bull of Pausias (a master-piece of foreshortening and shading) and the beautiful garland-weaver, Glycera, Plin. xxxv, 40, 24. —Idem et lacunaria primus pingere instituit, nec cameras ante eum taliter adornari mos fuit; that is, he introduced the decorative ceiling-pictures, afterwards common, consisting of single figures, flowers and arabesques. The ornamenting of lacunaria with painted stars and the like had been previously practised in temples.

3. In the twelve gods which Euphranor painted for a portico in the Ceraameus, after he had exhausted himself in Poseidon, he seems, in regard to Zeus, to have been contented with a copy of Phidias' work. See the passages in Sillig, C. A. p. 208, add. Schol. II. i, 528.—From Echion's nova nupta verecundia notabilis, something has perhaps passed into the so-called Aldobrandini Marriage, comp. §. 319.

141. Before all, however, ranks the great Apelles, who 1 united the advantages of his native Ionia—grace, sensual charms, and rich colouring—with the scientific severity of the Sicyonian school. To his richly endowed mind was imparted 2 *charis*, a quality which he himself avowed as peculiarly his, and which serves to unite all the other gifts and faculties which the painter requires; perhaps in none of his pictures was 3 it exhibited in such perfection as in his famous Anadyomene. But heroic subjects were likewise adapted to his genius, espe- 4 cially grandly conceived portraits, such as the numerous likenesses of Alexander, his father and his generals. He not only represented Alexander with the thunderbolt in his hand (as  $\kappa\epsilon\rho\alpha\upsilon\upsilon\nu\phi\acute{o}\rho\omicron\varsigma$ ), but he even attempted, as the master in light and 5 shade, to paint thunder-storms ( $\beta\rho\nu\tau\eta$ ,  $\acute{\alpha}\sigma\tau\rho\alpha\pi\eta$ ,  $\kappa\rho\epsilon\alpha\upsilon\upsilon\nu\beta\omicron\lambda\acute{\iota}\alpha$ ), probably at the same time as natural scenes and mythological personifications.

1. Parrhasius' Theseus was, according to Euphranor, nourished with roses; on the contrary Antidotus, Athenion and Pausias, scholars of Aristolaus and Mechopanes [Mechophanes §. 139. R. 2.], were *severi, duri in coloribus* (especially Mechopanes by means of *sz*, which was much used §. 319.) There evidently prevailed in the Ionic school a more glowing, in the Sicyon a more sober tone of colour.

3. The ANADYOMENE stood in the Asclepieion in Cos (γράφει Κώιον, Callim. Fragm. 254 Bentl.), and was transferred by Augustus to the temple of D. Julius at Rome, where, however, it was in a decayed state even at the time of Nero. [Most likely that of which Petron. says: quam Græci Monocnemem vocant, etiam adorant, see Philostr. Imag. p. lxi. Kunstbl. 1827. S. 327. (in opposition to Sillig). There also an Amazon by Strongylion was called εὐνημος, and Monocremon is the corrupted reading. See §. 318.] It was, according to some (Pliny), painted from Pancaste,—according to Athenæus, from Phryne. Epigrams by Leonidas of Tarentum, and others. Ilgen, Opusc. i. p. 34. Jacobs in Wieland's Att. Mus. iii. s. 50. A later picture of the Anadyomene, Bartoli, Pitt. i, 22. comp. Anacreont. 51.

4. On the standing out of Alexander's arm with the thunderbolt, Plin. xxxv, 36, 15. In like manner Nicias is praised for painting so ut *eminerent e tabulis picturæ*, and Euphranor for the ἐξέχον. [Fr. Lindemann De imagine Al. M. ab Ap. picta Lips. 1820. 8vo.]

5. Comp. Philostr. i, 14. Welcker, p. 289. Plin. xxxv, 36, 17. On the glazing of the pictures of Apelles, §. 319, 5.—Arnaud, Sur la vie et les ouvrages d'Apelle, Mém. de l'Ac. des Inscr. T. xlix. p. 200. [Apelles and Antiphilus by Tölken in Böttiger's Amalthea iii. S. 111—134.]

- 1 142. Contemporaneously with him flourished, besides those named, Protogenes, whom Apelles himself, whose genius raised him above every low feeling, had rendered celebrated,—a self-taught artist whose, often too careful, industry and accurate study of nature made his works, which were few in number,
- 2 invaluable. Theon also, who was distinguished by the liveliness of his inventions (φαντασίαι, visiones), belonged to this short-lived period of bloom in painting.

1. Protogenis rudimenta cum ipsius naturæ veritate certantia non sine quodam horrore tractavi, Petron. 83. His most famous picture was that of the city-hero Jalytus with the dog and the reposing satyr, a mythic representation of the city and district, on which he was 7 years engaged (11 according to Fronto), Ol. 119. Fiorillo, Kleine Schriften i. s. 330 ff. Cic. Verr. iv, 60. mentions as one of his finest pictures Paralum pictum (pictam), namely, the ship Paralus, which he painted together with the Ammonian trireme in the propylæa of the acropolis at Athens, and as a portion, too, of the picture of the island of Phæacia, as may be conjectured from Plin. xxxv, 36, 20. Paus. i, 22, 6.—It is my opinion, although it be not perfectly fixed, that in this passage of Paus. (cf. Hermann de pict. parietum p. 19, who does not consider the matter in its connexion) the name of Protogenes, as painter of the picture of the Nausicaa in the Athenian Propylæum, has fallen out; also that Pliny xxxv, 36, 20 alludes to the same picture, which also contained the representation of a harbour in which lay the Athenian state-vessels Ammonias and Paralus, after the latter of which Cicero named the whole picture. [The latter part of this note is from the App. to the 2d Ed. Afterwards there was reference made in the margin to Welcker's explanation, which is perfectly different. Zwei Gemälde des Protogenes bei Plinius in Zim-



mermann's *Zeitschr.* 1837. N. 83 f. Comp. R. Rochette *Lettres Archéolog.* 1840. i. p. 46—61. Westermann in the *Jahrb. f. Philol.* xxv. S. 480.]

2. Böttiger's *Furienmaske*, s. 75. On the matricide of Orestes by Theon, R. Rochette, *M. I.* p. 177.

143. The glorious art of these masters, as far as regards <sup>1</sup> light, tone, and local colours, is lost to us, and we know nothing of it except from obscure notices and later imitations; on the contrary, the pictures on vases (with thinly scattered bright figures) give us the most exalted idea of the progress and achievements of the art of design, if we venture, from the workmanship of common handicraftsmen, to draw conclusions as to the works of the first artists. There were dis- <sup>2</sup> covered in the excavations at Volci (§. 99, 2) in particular abundant specimens: 1st, of elegant and noble, but still stiff, symmetrical, and over-ornate drawing; but also 2dly, of a free and at the same time simple and grand style, such as we might suppose to have been borrowed from Polygnotus; also 3dly, a very interesting example of over-laboured and trifling imitation of nature somewhat in the manner of Dionysius (§. 135, 3). On the other hand, among the vases of Nola, which are, as regards the mass, of later date, together with older styles there were found specimens of an ease, delicacy and tender grace such as must have first emanated from the Ionic school of painting.

2. Specimens of (1): The contest over the body of Patroclus and the reconciliation with Achilles, on a cup from Volci, Inghirami, *G. Omer.* ii, 254. Peleus bringing Thetis to the grotto of Chiron, vase from Volci; Ingh. *ibid.* 235. Vasi fittili 77. Thetis among the Nereids carried off, on the lid of a Nola vase, more in an imitated style, *M. I. d. Inst.* 37. comp. J. de Witte, *Ann.* v. p. 90. Apollo and Idas, fighting about Marpessa (?) on an Agrigentine vase, *M. I. d. Inst.* 20. comp. *Ann.* ii. p. 194. iv. p. 393. *Bullet.* 1831, p. 132. Poseidon hurling the island of Nisyros on the giant Ephialtes, on a Sicilian vase, Millingen, *Un. Mon.* i, 7.

(2.) Athena receiving the child Erichthonius from the Earth, in presence of Hephæstus, vase from Volci, *M. I. d. Inst.* 10. *Ann.* i. p. 292. Achilles and Hector hastening to combat; the former held back by Phoenix, the latter by Priam, vase of Volci. (The figures of the heroes still very antique.) *M. I. d. Inst.* 35, 36. comp. *Ann.* iii. p. 380. iv. 84. Tityus subdued by Apollo, vase of Volci (the drawing of the muscles here also in an older style). *M. I. d. Inst.* 23. comp. *Ann.* ii. p. 225. Apollo, after his voyage in the shape of a dolphin, striking the cithern on a tripod encompassed with the wings of swans, vase of Volci. *M. I. d. Inst.* 46. *Ann.* iv. p. 333. *Micali*, *Mon.* 94.

(3.) Vase of Sosias, the inside picture representing Achilles binding the wounds of Patroclus, with a careful observation of all details in the figures and dress; the outside probably represents the gods assembled at the marriage of Peleus and promising good fortune, in an older and less studied style. *M. I. d. Inst.* 24. 25. *Ann.* ii. p. 232. iii. p. 424. iv. p.

397. [Now in Berlin, No. 1030. Gerhard Trinkschalen des K. Mus. Taf. 6.]

(4.) The heroes Actæon, Castor, Theseus and Tydeus united in the chase on a vase probably from Nola, of extremely graceful design, *Mil-lingen*, *Un. Mon.* i, 18. Rape of Thetis, ingenious, but more carelessly handled, *ibid.* i. 10. Achilles and Patroclus taking leave of their fathers, with other pictures, on a magnificent vase in the Louvre, probably from Locri or Croton, of very careful, noble design, *ibid.* i, 21. *Comp. D. A. K.* Tf. 43—46. Women and two Erotes, in variegated colours and with gilding extremely graceful, *Stackelb. Gräber* Tf. 27. Gildings the same, pl. 27. 30. Polychrom. Attic vases, with light and shadow, *Steles* with libations, the same, pl. 44—46. [Similar and very beautiful *Cab. Pour-talès* pl. 25.] Charon's boat, Hermes brings a woman to it pl. 47, a man comes along with him 48 (mythically explained by *Stackelb.*). [Poly-chrom. *Lekythi*, many of which from Athens are now scattered about, in *R. Rochette Peint. Inéd.* pl. 9, 10. A collection formed several years ago in Athens, and containing several excellent specimens, is now in Paris.]

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## FOURTH PERIOD.

FROM THE 111<sup>TH</sup> TO THE THIRD YEAR OF THE 153<sup>TH</sup> OLYMPIAD  
(336—146 B. C.)

FROM ALEXANDER TO THE DESTRUCTION OF CORINTH.

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### 1. EVENTS AND CHARACTER OF THE PERIOD.

1 144. In consequence of the conquest of Persia by a Gre-cian prince, and the foundation of dynasties by his generals, the arts of design found unexpected and manifold occasions  
2 for great works. New cities, laid out and built in the Grecian style, arose in the midst of the Barbaric land; the Grecian gods received new temples. The courts of the Ptolemies, the Seleucidæ, the Pergamenian and other princes gave continued  
3 and abundant occupation to art.

(2. Alexandria near Issus, *Ol.* 111, 4?, in Egypt, 112, 1. (*St. Croix*, *it. amen des Hist. d'Alex.* p. 286), in Ariadna and Arachotis 112, 3., on Na Paropamisus 112, 4., on the Acesines 112, 2, and so forth (70 cities in xxx<sup>a</sup> ?), *R. Rochette Hist. de l'Étab.* T. iv. p. 101 sqq.—Antigonia sent<sup>o</sup>wards named Alexandria) in Troas, Philadelphia, Stratonice, Do-and 1 and other cities in Asia Minor; Antigonia *Ol.* 118, 2., Antiochia [The 1<sup>st</sup> Orontes 119, 4., at the same time Seleucia on the Tigris and many there w Syria.—Cassandria 116, 1., Thessalonica. Uranopolis, on mount is perfec

Athos by Alexarchus, brother of Cassander (Chois. Gouff. Voy. Pitt. ii. pl. 15).

3. Daphne is an example, a sanctuary of the Pythian Apollo, and place of recreation near Antioch, since OL. 120 or thereabouts, Gibbon, Hist. of the Decline, &c., ch. 23. T. ii. p. 396 (1781). The Seleucidæ were reputed descendants and great worshippers of Apollo (as is proved by their sacred presents sent to the Didymæon, and the restitution of the statue by Canachus; Apollo at the tripod, and sitting on the omphalos, on their coins). See Nörisius, Epochæ Syro-Macedonum Diss. 3. p. 150.

4. The Ptolemies were patrons and encouragers of art down to the VIIth (Physcon), under him a general dispersion of artists and men of learning about OL. 162. Among the Seleucidæ, Seleucus I. and II., Antiochus III. and IV. In Pergamus, Attalus I. and Eumenes II. Besides these, the Syracusan tyrants, Agathocles and Hieron II. Pyrrhus of Epirus, likewise son-in-law of Agathocles, was a friend of art; see as to Ambracia's riches in art, Polyb. xxii, 13. Liv. xxxviii, 9.

145. At the same time that the horizon of the Greek artists was thereby undeniably extended, they were stimulated by the wonders of the east to rivalry in colossal grandeur and magnificence. The reason, however, why, strictly speaking, no blending of the styles of the different nations took place, probably lies in this, that the civilization of antiquity, and especially of the Greeks, was intrinsically stable, sprung from a native germ, and therefore guarded from external influence; but at the same time also in the distinct separation which long continued between the conquering and the native races; so that the cities where Greek art was exercised were scattered like islands amidst foreign environment.

3. This separation, with regard to Egypt, where it was most sharply defined, is very clearly brought out by recent investigations (§. 217, 4). The administration there preserved entirely the character of a standing army established in a foreign country. In the religion the Ponto-Egyptian Serapis and the Agathodæmon Knuphis were added to the Hellenic deities; on the coins of the Ptolemies, however, down to the latest times the only strange god to be seen is Ammon who had been long Hellenised already (Eckhel, D. N. i, iv. p. 28). Neither have the coins of the Alexandrine Cesars many Egyptian divinities; it is otherwise with the nomis-coins, §. 232. Antioch had a Grecian demos with phylæ and popular assemblies in the theatre, and a council chosen from old and wealthy families. All its gods were Grecian, only that Isis received a temple under Seleucus II., and the Chaldæan astronomy early found admission. There are Egyptian symbols on coins of Antiochus VII., and on those of the VIII. a Zeus-Belus as a god of the stars. Cities of mixed population like Antiochia *μεξοβαρβαρος* (afterwards Edessa) in Osrhoene, were of rare occurrence. Malalas, T. ii. p. 50. Ven.

146. The cities of ancient Greece, moreover, always remained the seats of artistic industry; but few artists sprang

up in the Grecian settlements in the east, and nowhere did a school of art of any repute attach itself to any of the courts.

Comp. §. 154. On the trade of Sicyon with Alexandria in objects of art, Plut. Arat. 13. Athen. v. p. 196 e. Among others Bryaxis the Athenian (§. 128, 5. 158, 1) and Eutychedes the Sicyonian (§. 158, 5) worked for Antioch.

- 1 147. Now it can admit of no doubt that the schools of art in Greece were in a flourishing condition, especially at the beginning of this period, and that the pure feeling for art which characterized the earlier times still continued long alive in individual minds nurtured by the models of the best
- 2 era. On the other hand, art must have experienced a detrimental influence when the intimate union in which it had subsisted with the political life of free states was weakened, and on the contrary the pleasure and gratification of indi-
- 3 viduals prescribed as its great aim. It must have been led into many a devious path when it was called upon to gratify now the vanity of slavish-minded cities, now the freaks of splendour and magnificence of pampered rulers, and to produce with expedition a great amount of showy workmanship for the pageantry of court-festivals.

2. Comp. on the union of art with public life in republican times, Heeren Ideen iii, 1. s. 513. On the other hand, on the spirit of this period, Heyne, De genio sæculi Ptolemæorum, Opusc. Acad. i. p. 114.

3. The character of these court festivals is shown in the description of that appointed by the 2d Arsinoë in honour of Adonis at Alexandria, under Ptolemy the 2d. Theocrit. xv. 112 sqq. Aphrodite and Adonis on couches in an arbour, where many little Erotes hovered around [automatically, as at the festival at Florence in the Weisskunig; various automata are mentioned in the sequel], two eagles soaring up with Gany-mede, and the like. All composed of ivory, ebony, gold, magnificent tapestries, foliage, flowers and fruits. Comp. Groddeck, Antiq. Versuche i. s. 103 ff.—Further, in the description of the pompa instituted by Ptol. II. in honour of all the gods, especially Dionysus and Alexander, from Callixenus, ap. Athen. v. p. 196 sqq. Thousands of images, also colossal automata, such as the Nysa nine cubits in height. Α φανερὸς χρυσοῦς πηχῶν ἑκατὸν εἰλοσι (as in the temple at Bambyce) διαγυγγραμμένος καὶ διαδεδωμένος σπέρμασι διαχρύσεσι, ἔχων ἐπ' ἄκρου ἀστέρα χρυσοῦν, οὗ ἦν ἡ περίμετρος πηχῶν ἕξ. Comp. §. 150. Manso Vermischte Schriften ii. §. 336 u. 400.—Also the pompa of Antiochus the Fourth, in which there were images of all gods, dæmons and heroes, regarding whom there was any legend, gilded for the most part, or clothed in drapery embroidered with gold. Polyb. xxxi, 3, 13.

- 1 148. To these external circumstances, brought about by the progress of political life, are to be added others which lay in the internal life of art itself. Art appears on the whole to

have completed the cycle of noble and dignified productions for which it had, as Hellenic art, received its destination. The creative activity,—the real central point of the entire activity of art,—which fashions peculiar forms for peculiar ideas, must have flagged in its exertions when the natural circle of ideas among the Greeks had received complete plastic embodiment, or it must have been morbidly driven to abnormal inventions. We find, therefore, that art, during this period, with greater or less degrees of skill in execution, delighted now in fantastical, now in effeminate productions calculated merely to charm the senses. And even in the better and nobler works of the time there was still on the whole something,—not indeed very striking to the eye, but which could be felt by the natural sense,—something which distinguished them from the earlier works—the *striving after effect*.

1. Hoc idem (eminentissima ingenia in idem artati temporis spatium congregari) evenisse . . . plastis, pictoribus, sculptoribusque, si quis temporum institerit notis, reperiet, et eminentia cujusque operis artissimis temporum claustris circumdata. Vellei. i. 17. Visconti's theory of the long continuance of Greek art in a state of equal excellence, throughout six centuries (*l'état stationnaire de la sculpture chez les anciens depuis Périclès jusqu'aux Antonins*), which found acceptance in France and now also to some extent in Germany, cannot even be reconciled with the general history of the human mind. [Köhler in Böttiger's *Archäol. und K. I. S.* 16.]

2. A comparison with the history of the other arts, especially oratory, is here useful, (comp. §. 103, rem. 3); in it the Asiatic and Rhodian styles of rhetoric arose side by side during this period, principally through the influence of the Lydians and Phrygians, who were naturally more inclined to pathos, bombast and parade.

## 2. ARCHITECTONICS.

149. Architecture, which had formerly the temple as its chief subject, seemed at this period much more active in ministering to the comfort of life and the luxury of princes, and in laying out cities so as to produce a splendour of general effect. Among these Alexandria constituted an epoch. It was built after the design of Deinocrates, whose powerful genius alone kept pace with Alexander's spirit of enterprise. The fitness and regular beauty of this plan, the magnificence and colossal magnitude of the public, and the solidity of the private buildings, made this city a pattern for the rest of the world, (*vertex omnium civitatum*, according to Ammian). But, however, if we leave out of consideration the grandiose fabrics to which commerce gave occasion, it is probable that Antioch,

when it was completely built, produced a still more striking and pleasing impression; its magnificent edifices remained throughout antiquity models for all similar undertakings in that part of the world (§. 192).

2. **DEINOCRATES** (Deinochares, Cheiocrates, Stasicrates, Timochares) was the architect of Alexandria, the restorer of the Temple at Ephesus,—the same who, according to Pliny xxxiv, 42, proposed to transform Mount Athos into a kneeling figure; he is also said to have undertaken the magnetic temple of the second Arsinoë (Ol. 133); from which entirely fabulous building we must distinguish the real temple of Arsinoë-Aphrodite Zephyritis (Valckenaer ad Theocr. Adon. p. 355 b). Auson. Mos. 311—17. [Böcking in his ed. 1845 assumes that this Dinochares was different from the founder Dinocrates, with Tross, whom Osann opposes in the Mem. d. Inst. I. p. 341 sqq. The variation in the form of the names is customary, Lobeck Aglaoph. p. 996. 1301.] The building of Alexandria was conducted by Cleomenes of Naucratis (Justin. xiii, 4. Comp. Fr. Dübner), together with whom Olynthius, Erateus, and Libius' sons Heron and Epithermus (?), are named as architects by Jul. Valerius (de R. G. Alex. i, 21. 23). At the same period lived **CRATES** the canal-builder (Diog. Laert. iv, 23. Strab. ix. p. 407. Steph. Byz. s. v. Ἀῤῥῆρας); **SOSTRATUS** the Cnidian was somewhat later (Ol. 115); on his hanging portico, Hirt, Gesch. ii, 160. Amphilochochus, son of Lagus, a celebrated architect of Rhodes, perhaps also at this period (Inscr. in Clarke's Travels ii, i. p. 228). C. I. n. 2545. Satyrus the architect, Phoenix the machine-maker under Ptol. II. Plin. xxxvi, 14, 3. Ctesibius under Ptol. Euergetes II. Becker's Gallus I. S. 187.

3. On **ALEXANDRIA**, comp. Hirt ii, 78. 166. Mannert, Geogr. x, i. p. 612. The city extended in an oblong form, divided at a right angle by two main streets upwards of 100 feet in breadth, the longer one stretching 30 stadia, from the west gate which led to the necropolis, to the east gate, that of Canobus. About a fourth of the whole was occupied by the acropolis (Bruchion) on the north-east, with the palace, the mausoleum (σῶμα), the museum and propylæa (consisting of four gigantic pillars on which arose a round temple with a cupola, according to the description in Aphthonius, which is however rather obscure, Progymn. 12. p. 106. Walz.) [On the citadel of Alexandria after Aphthonius by Heffter. Zeitschr. f. A. W. 1839. n. 48. On the so-called Pompey's Pillar, see §. 193. R. A similar granite column "next to this one the largest in the world," without base and capital, 37 f. 8 in. high, 5 f. 3 in. in diameter (that of Alexandria is 9 feet) and in one piece, was seen by Clarke at Alexandria Troas on a hill above the city, and he conjectured therefore that both were intended to carry a statue of Alexander. Trav. ii. 1. p. 149. (iii. p. 188, 8vo. ed.). This is wrong, as seven other columns of precisely the same dimensions are still to be seen lying in the quarries not far from thence, and like those of one block, unbroken and without trace of a pedestal. Sir Ch. Fellows Asia Minor, p. 61 sq. (Many of the same kind lie in the quarries above Carystus.) Abdollatif saw in Alexandria four hundred columns broken in two or three pieces, of the same stone as those enormous ones, and of a third or fourth of the size as it would seem. Abdoll. traduit par Silv. de Sacy, p. 282.]

4. ANTIOCH consisted of four towns with separate walls, enclosed by a great wall; the 1st and 2d were built under Seleucus I., on the south bank of the Orontes, the walls by the architect Xenæus; the 3d under Seleucus II. and Antiochus III. on an island in the river, very regular with streets intersecting each other at right angles; in the northern portion the large and magnificent palace of the king with double colonnades behind, over the wall of the city; the 4th under Antiochus IV. on the slope of Mount Silpion, which quarter of the city comprehended the acropolis and the catacombs, likewise, in the lower portion, the principal street 36 stadia in length, lined with two covered colonnades and intersected by another of the same description at right angles, with triumphal arches (τετραπύλοισι) at all the crossings. The author's Antiochenæ Dissertations (1834).

150. The more splendid fitting up of apartments, which 1 was unknown to republican Greece, such as we afterwards find it at Rome, and such as Vitruvius describes it, certainly originated at this period, as can be gathered indeed from the names of the Cyzican, Corinthian and Egyptian rooms (œci). An idea of it may be formed from the inventive magnificence 2 and splendour with which the Dionysian tent of the second and the Nile-ship of the fourth Ptolemy were fitted up, and all this merely for single festal and pleasure parties. But 3 besides the palaces of the rulers the mass of the population in the great cities was cared for by the erection of theatres, probably also thermæ and nymphæa (§. 292, 1. 4), and the literary men had their museums (§. 292, 5).

2. On the Dionysian tent for the pompa of Ptolemy the Second (§. 147, 4. 244, 5.) Callixenus in Athen. v. p. 196 sq. Colossal columns of the form of palms and thyrsi; on the architraves, under the roof of the tent which arose in the form of a cupola (οὐρανίσκος), there were grottos in which personages of Tragedy, Comedy and the Satyric Drama, apparently living, sat at table, Caylus, Mém. de l'Acad. des Inscr. xxxi. p. 96. Hirt, s. 170. —On the ναῦς θαλαμυγίς of Ptolemy the IV., a floating palace, Callixenus, ibid. p. 204. In it there was an cecos with Corinthian capitals of ivory and gold; the ivory reliefs on the golden frieze, however, were but of ordinary workmanship; a temple of Aphrodite in form of a cupola (similar to the Cnidian chapel, §. 127, 4) with a marble image; a Bacchian hall with a grotto, a dining-room with Egyptian columns, and many things of the kind. [Alexandrina belluata conchyliata tapetia, together with peristromata picta Campanica, Plautus Pseud. i, 2, 16.]

151. This epoch was equally magnificent in its sepulchral 1 monuments, in which species of edifice the Mausoleum of the Carian queen Artemisia, even before the time of Alexander, challenged emulation. Even the funeral piles destined for 2 the flames, were at this period sometimes raised to a towering height, with a senseless waste of money and art.

1. Mausolus died 106, 4. Pytheus (§. 109, iii.) and Satyrus, the architects of his monument. An almost square building (412 f.) with a peristyle (25 yards high) supported a pyramid of 24 steps; on which stood a quadriga, aere-vacuo pendentia Mausolea, Martialis de spectac. 1.

Height of the whole 104 f. Reliefs on the frieze by Bryaxis, Leochares, Scopas, Timotheus (Praxiteles according to Vitruvius) of which there are still probably remains on the citadel of Budrun. (Of these reliefs, partly Amazonian battles, there is some account in R. Dalton's *Antiq. and Views in Greece and Egypt*, L. 1791. Appendix; *Ionian Antiq.* ii. pl. 2 add. in the 2d ed. [Five pieces were brought to London in 1846. They contain 22 groups which are described by Ulrichs in Gerhard's *Archæol. Zeitung* 1847, S. 169–176, and Gerhard *ibid.* 177–185 gives an account of the Mausoleum after Chas. Newton in the *Classical Museum* xvi. comp. W. R. Hamilton in the *Trans. of the Royal Soc. of Literature* 1847. ii. p. 251–257. 308.] On a beautiful Caryatid torso likewise from thence, *Bullet. d. Inst.* 1832. pl. 168). See Caylus, *Mém. de l'Ac.* xxvi. p. 321. Choix. Gouff. *Voy. Pitt.* i. pl. 98. Hirt, s. 70. Tf. 10, 14. Philo de septem orbis spectac. c. 4 and in Orelli's Ed. p. 127. Leonis Allatii diatr. and p. 133 Cuper. de nummo Mausoleum Artem. exhib. Quatremère de Quincy *Rec. de Dissert.* 1. A similar monument at Mylasa, R. Rochette in the *Journ. des Sav.* 1837. p. 202. This form of monument is to be found widely diffused in Syria; similar to it was the tomb erected in Palestine about the 160th Olympiad, by the high priest Simon to his father and brothers,—a building surrounded with columns and serving as a foundation to seven pyramids. Joseph. *Ant.* xiii, 6.

2. The so-called Monument of Hephæstion was only a funeral pile (*πυρά*, Diod. xvii, 115) ingeniously and fantastically constructed by Deionocrates in pyramidal terraces (for 12,000 talents?). The pyre of the elder Dionysius (*Athen.* v. p. 206) described by Timæus was probably similar, and the *rogi* of the Cesars on coins present the same fundamental form. Comp. §. 294, 7. Ste Croix, *Examen* p. 472. Caylus, *Hist. de l'Ac. des Inscr.* xxxi. p. 76. Q. de Quincy, *Mém. de l'Inst. Royal* iv. p. 395. *Mon. Restitués* ii. p. 105.

- 1 152. Mechanics, however, the favourite science of the period, showed itself still more worthy of admiration, in large and curiously constructed chariots, in boldly devised warlike machines, and, above all, gigantic ships with which the princes
- 2 of Egypt and Sicily tried to outdo one another. Hydraulics was applied to manifold water-works with equal success.

1. On the state-chariot (*ἀμαξία*) for Alexander's body, *Hist. de l'Acad. des Inscr.* xxxi, p. 86. Ste Croix p. 511. Q. de Quincy, *Mém. de l'Inst. Roy.* iv. p. 315. *Mon. Restitués* ii. p. 1.—The beleaguering machine of Demetrius Poliorcetes, Helepolis, built by Epimachus, frustrated by Diognetus, *Ol.* 119, 1. About the same time (*Vitruv.* vii. *Præf.*), perhaps, however already under the administration of Lycurgus, Philo built for the Athenians the large ship-houses. The machines of Archimedes at Syracuse, *Ol.* 141, 3. The Tarentine machine-builder Heraclides, inventor of the Sambuca, contemporaneous. Polyb. xiii, 4. *Athen.* xiv. p. 634. Polyæn. v, 17.—Enormous ship of Ptolemy the Fourth with 40 banks of oars. Hiero the Second's great ship with 3 decks and 20 banks of oars, built by Archias of Corinth, and launched by Archimedes.—There are a few details on the history of mechanics among the Greeks (there is a great deal unknown) in Kästner's *Gesch. der Mathematik* ii. s. 98. Comp. Hirt, ii. s. 259.



2. Ctesibius of Alexandria, under Ptol. VII. His pupil Heron the hydraulist.

153. It must be understood, however, that temple-architecture also was by no means neglected at a time which took so much delight in building, and which moreover liberally indulged in magnificent display towards the gods. The Corinthian order now became more and more common, and took its place among the chosen and established forms which the Roman artists retained. But all the stately edifices erected by the Greek rulers in the east, as well as Grecian civilization itself, have vanished and scarcely left a vestige behind; Athens alone, which now did little by its own exertions, but was emulously adorned by foreign monarchs, has still some traces remaining.

2. At this time it was a favourite practice to adorn the Corinthian capitals with foliage of gilded bronze, as in the Museum at Alexandria (Aphthonius). Comp. §. 150, Rem. 2.

3. TEMPLES OF THE PERIOD. Temple of Apollo at Daphne, at the time of the Emperor Julian, amphiprostyle, with internal colonnades (Jo. Chrysost. de Babyla c. Julianum c. 17. 21). Temple of Bel and Atergatis (Zeus and Hera) at Hierapolis or Bambyce, built by Stratonice (about 123), the model of Palmyra. Over the naos arose the thalamos (the choir); the walls and roof were entirely gilded. Lucian, *De Dea Syria*.

Probably to this time also belonged all the important buildings at Cyzicus, especially the temple, according to Dio Cass. lxx, 4, the largest and most beautiful of all temples, with monolith (?) columns 75 feet high and 24 in circumference. [Similar monoliths §. 149. R. 3.] This is perhaps the magnificent temple of Zeus whose marble seams were marked by gold threads (Plin. xxxvi, 22). An earthquake destroyed it under Antoninus Pius, who restored it in honour of Hadrian. See Aristides, *Paneg. Cyzic.* i. p. 241. Malalas, p. 119. Ven. The temple of Apollonis at Cyzicus was built by Attalus II., one of her four sons, after Ol. 155, 3; comp. §. 157, 2. Regarding the plan of Cyzicus (it was similar to that of Carthage, Rhodes and Massalia), Plin. *ibid.* Strab. xii. p. 575. xiv. p. 653; the ruins have not been yet properly investigated (Renouard de Bussières, *Lettres sur l'Orient* i. p. 165. pl. 11).

Temple of Olympian Zeus at Syracuse built by Hiero the Second. Diodor. xvi, 83. Cic. *Verr.* iv, 53. [Serradifalco iv. tav. 28 sq. p. 153.]

The Doric ruin at Halicarnassus (Chois. Gouff. i. pl. 99 sq.) perhaps belonging to the time after Mausolus, shows the order in its decline; it is without character. [At Cnidos a Corinthian pseudoperipteral prostyle, *Ion. Ant.* iii. ch. 1. pl. 5 sq., a Doric temple, about 200 years before Christ (p. 30) pl. 26; at Aphrodisius *Ibid.* ch. 2 a Corinthian, pl. 23. A Corinthian temple at Labranda, *Follows Asia Minor*, p. 261, perhaps later.]

4. At Athens edifices were reared by the kings (Gymnasion of Ptol. II.; Portico of Eumenes, and of Attalus, an Odeion of the Ptolemies?), above all Antiochus Epiphanes, who, about the 153d Olympiad, caused

the temple of Zeus Olympius (§. 80, i, 4) to be changed into the Corinthian style by Cossutius a Roman (C. I. 363. comp. p. 433); however it was first completed by Hadrian. Stuart iii. ch. 2. Comp. Ersch Encycl. Attika s. 233. At a later period Ariobarzanes II. of Cappadocia renewed the Odeion of Pericles which was burnt 173, 3, by Aristion. The architects were C. and M. Stallius and Menalippus. C. I. 357. The octagonal horologic building of Andronicus Cyrrhestes with peculiar Corinthian columns also belongs to this time. Stuart i. ch. 3. Hirt, s. 152. There was at Rome an imitation of it, but with 12 figures of the winds. See Polenus, Exercit. Vitruv. ii, 2. p. 179. [Magnificent gymnasia in Asia Minor, §. 292. R. 2.]

### 3. THE PLASTIC ART.

- 1 154. Together with the immediate scholars of Praxiteles, the Sicyonian school in an especial manner flourished from the beginning of this period, till the 120th Olympiad and even somewhat later. In it brass-casting was practised in its ancient perfection and noble style, by Euthycrates, indeed, with more severity (*austerius*) than the taste of the time ap-  
 2 proved. According to historical accounts the art of brass-  
 3 casting afterwards died out (*cessavit deinde ars*); and although for a while very meritorious statuaries were still active in Asia Minor, yet casting in brass, and art in general were visibly declining, till at the end of this period, by the study of earlier works, a restoration of art was brought about at Athens, which coincided with the ascendancy of Greek taste at Rome.

Plastic artists of this period, whose time is known: Aristodemus, brass-caster, 118. EUTYCHIDES of Sicyon, a scholar of Lysippus, brass-caster and painter, 120. Dahippus and Beda, sons and scholars of Lysippus, EUTHYCRATES and Phoenix, scholars of Lysippus, brass-casters, 120. Zeuxiades, a scholar of Silanion, brass-caster, 120 (comp. Welcker in the Kunstblatt 1827. No. 82). Dætondas of Sicyon, brass-caster, 120. Polyectus, brass-caster at Athens, about 120 (?). CHARES of Lindus, scholar of Lysippus, 122—125. Praxiteles, the younger, brass-caster, 123 (in the Testament of Theophrastes?). Ætione (Eetion) of Amphipolis, carver, about 124 (Theoc. Ep. 7. Callimach. Ep. 25). TISICRATES of Sicyon, a scholar of Euthycrates, sculptor, 125. Piston, brass-caster, contemporary of Tisicrates (?). Cantharus of Sicyon, scholar of Eutychides, sculptor, 125. Hermocles of Rhodes, brass-caster, 125. PYROMACHUS, brass-caster and painter, 125 (120 according to Pliny) till 135 (comp. §. 157\*). Xenocrates, scholar of Tisicrates (or Euthycrates), brass-caster, 130. Isigonus, Stratoniceus, Antiochus [rather Antigonus, from Plin. xxxiv, 8, 84 Sillig], brass-casters, about 135 and later. Micon, son of Niceratus, of Syracuse, brass-caster, 142. Æginetes, plastes, 144. Stadiæus 150. Alexandrus, son of king Perseus, toreutes, 153 (Plutarch Paulus 37). Antheus, Callistratus, Polycles, Athenæus (?), Callixenus, Pythocles, Pythias, and Timocles and Timarchides, the sons of Polycles (Paus. x, 34, 3. 4.), brass-casters, also in part sculptors, 155. The sons of

Timarchides, sculptors, 158. See §. 159 [A series of Rhodian brass-casters was discovered by L. Ross on the acropolis of Lindus, partly from Soli, Calymna and other places, Archiménidas, Epicharmus, father and son, Xeno, Mnasiotimus, Peithandrus, Protus, Pythocritus, Sosipatrus, all of whom he places before the time of the Roman supremacy, and the majority even pretty far back into the Macedonian period. N. Rhein. Mus. iv. S. 161 f.]

155. The Rhodian school was an immediate off-shoot 1 from the school of Lysippus at Sicyon; Chares of Lindus, a scholar of Lysippus, executed the largest of the hundred colossi of the sun at Rhodes. As the Rhodian eloquence was 2 more flowery than the Attic, and more allied to the spirit of the Asiatic, we may readily believe that the plastic art likewise at Rhodes was distinguished from that of Athens by the striving after dazzling effect. Rhodes flourished most 3 from the time of the siege by Demetrius (119, 1) till it was laid waste by Cassius (184, 2); at this time also the island may probably have been most a centre of the arts.

1. The Colossus was 70 Greek cubits in height, cast in separate parts, said to be of the metal of Helepolis, executed from 122, 1. to 125, 1. It stood near the harbour, but not over the entrance—only till the earthquake, 139, 1. (Thus according to the chronographers; but according to Polybius v, 88, the earthquake took place before 138, 2; in that case the statue must also have been executed somewhat earlier). See Plin. xxxiv, 7, 18. Philo of Byzantium, De vii. mundi miraculis (evidently a later work by a rhetorician) c. 4. p. 15. together with Allatius' and Orelli's Remarks, p. 97—109. Caylus, Mém. de l'Ac. Inscr. xxiv. p. 360. Von Hammer, Topograph. Ansichten von Rhodos, s. 64. On the other colossi, Meurs. Rhod. i, 16. The Jupiter of Lysippus at Tarentum 40 cubits high.

3. Hermocles the Rhodian executed the brazen statue of the eunuch Combabus; but it is quite uncertain whether the numerous other statues of heroes and kings in the temple at Hierapolis were also by him.

156. To this time, then, probably belongs the Laocoon: a 1 miracle of art as regards the noble and refined taste in the solution of so difficult a problem, and the profound science displayed in the execution, but evidently calculated for dazzling effect and exhibition of skill, and of a certain theatrical character compared with the works of earlier ages. At the same 2 time the *pathos* in this production appears to be worked up as high as the taste of the ancient world and the nature of the plastic art could ever admit, and much higher than the time of Phidias would have allowed.

1. Plin. xxxvi, 4, 11: Laocoon, qui est in Titi Imp. domo, opus omnibus et picturae et statuariae artis praependendum (i. e. a work of sculpture of such boldness in composition as brass-casting and painting can hardly attain). Ex uno lapide eum et liberos draconumque mirabiles nexus de consilii sententia fecere summi artifices, Agesander et Polydorus et

Athenodorus Rhodii (Athenodorus was the son of Agesander, according to an inscription). Similiter (viz. also de consilii sententia) Palatinas Cæss. domos, etc. Discovered in 1506 in the neighbourhood of the baths of Titus; in six pieces; the right arm restored after models by Giov. Agnolo. Some portions of the sons are also new. Racc. 1. M. PioCl. ii, 39. Piranesi, Statue. M. Franç. iv, 1. M. Bouill. ii, 15. A pyramidal group arranged in a vertical plane. The secondary figures also subordinated according to size, as in Niobe. Three acts of the same tragedy; the father in the middle, in whom energy and *pathos* at the highest pitch. Antique heads of Laocoon in the collection of Prince Arensberg, and at Bologna [in the Villa Litta at Lainata near Milan]. Winckelm. W. vi, 1. s. 101 ff. comp. ii. s. 203 ff. Heyne Antiq. Aufs. ii. s. 1. Lessing's Laocoon. Propylæen Bd. i. St. 1. Thiersch Epochen, s. 322. The head of the Duke of Arensberg at Brussels, in the Mon. d. Inst. ii, 416, comp. Schorn Annali ix. p. 153., on that at Milan p. 160. [The former is not antique, Das. Akad. Kunstmus. at Bonn 1841. S. 14; the Farnesian head referred to by Winckelmann seems to represent Capaneus.]

- 1 157. The Farnesian Bull, the work of Trallian artists, which was brought from Rhodes to Rome, also appears to belong to the Rhodian school. It is outwardly imposing indeed,
- 2 but without a satisfying spiritual import. The representation of the scene was at that time a favourite subject in Asia Minor, and it is exactly the same as in the temple of Apollonis at Cyzicus (§. 153), whose reliefs, representing, in numerous mythological and historical groups, examples of the piety of sons toward their mothers, are deserving of notice as a work of fine conception and skilful invention towards the end of this period.

1. Plin. xxxvi, 4, 10: Zethus et Amphion ac Dirce et taurus, vinculumque, ex eodem lapide, Rhodo advecta opera Apollonii et Taurisci. Probably restored even at the time of Caracalla, then again in modern times, and overloaded with unsuitable figures (such as Antiope[?]). Piranesi, Statue. [Gal. Myth. pl. 140. Clarac pl. 811. 811 St.] Maffei, Racc. 48. Winckelm. W. vi, 1. s. 128 ff. (comp. ii. s. 233.) vii. s. 190. Heyne, Antiq. Aufs. ii. s. 182. Fr. Paganuzzi, Sopra la mole scultoria volg. den. il Toro Farnese. [The author's Annali ix. p. 287—92. Two mural paintings and other monuments in Avellino Descriz. di una Casa di Pompei 1843. p. 40. Welcker Alte Denkm. 5, 352—370.]

2. The same group on a coin of Thyatira, Eckhel N. Anecd. tb. 15, 1, and probably also at Antioch, Malalas, p. 99. Ven.—It is also described in the Epigr. on the Cyzican Reliefs, Anthol. Pal. iii (ἀγε καὶ ἐκ ταύρου καθάπτετε δίπλακα σειρήν, ὅφρα δέμας σύρη τῆσδε κατὰ ξυλόχου). These reliefs (στυλοπινάκια, the way in which they were put on is difficult to determine) represented, for example: Dionysus conducting Semele to Olympus, Telephus discovering Auge, Pytho slain by Apollo and Artemis, down to the Catanæan brothers, Cleobis and Biton, and Romulus and Remus. On the subjects, comp. especially Polyb. xxiii, 18. As to the rest, Visconti, Iscr. Triopee, p. 122. Jacobs, Exc. Crit. in Scriptt. Vet. ii. p. 139. Animadv. ad Anth. iii, iii. p. 620. [Hall. Litt. Zeit. 1836. Oct. S. 226 f. Letronne Append. aux Lettres d'un antiqu. p. 85.]

157.\* Before this, Pyromachus had acquired at Pergamus 1 the chief renown as an artist. He made a famous statue of Esculapius in the splendid temple of that deity there. He 2 was the first of the artists who celebrated the victories of Attalus the First and Eumenes the Second over the Celts by groups of brazen statues, to which some famous statues of antiquity, distinguished for impressive and affecting representation, are indebted for their first origin. An eminent school of 3 artists seems to have flourished contemporaneously at Ephesus, at that time a rich and prosperous city, and to have represented similar battle-scenes; of which an excellent specimen, worthy of Lysippian models, is still preserved to us.

1. On Pyromachus' PERGAMENIAN ESCULAPIUS, Polyb. xxxii, 25. Diodor. Exc. p. 588. together with Valesius and Wesseling. We can recognise the figure with tolerable certainty as the most usual representation of the god on numerous coins of Pergamus, (Chois. Gouff. Voy. Pitt. ii. pl. 5); the statue, Gal. di Fir. 27, corresponds most with it, and many others also, but less accurately. Comp. §. 394.

2. With regard to these CELTIC BATTLES, Plin. xxxiv, 19. The Defeat of the Celts, which was dedicated by Attalus at Athens, was also a group of statues (Paus. i, 25, 2. comp. with Plut. Anton. 60). R. Rochette sur les représent. d'Atlas, p. 40, takes these for reliefs, and distinguishes from them the group of statues in Plutarch. To these, in the first place, belongs, in all probability, the DYING GLADIATOR, who indeed puts us in mind of Ctesilaus' *vulneratus deficiens* (Plin. xxxiv, 19, 14), but is distinctly shown to be a Celt by his moustache, the arrangement of his hair, the chain round his neck, &c. Nibby, (Osserv. sopra la statua volg. app. il Gladiatore moribundo. R. 1821), building on Propertius' description of the Palatine gates of ivory (ii, 31), brought the figure into connexion with the destruction of the Gauls; but it would have suited still better as the corner figure in one of these battle-scenes. See R. Rochette in the Bulletin Universel, Sct. vii. 1830. Août. Welcker Rhein. Mus. i. S. 529. [Das. Akad. Kunstmus. in Bonn, 2d ed. S. 80. A gladiator in the posture in which he has fallen, according to Göttling Thusnelda and Thumelicus, S. 16 f.] In the M. Capit. iii, 67, Piranesi, Stat. 36. Maffei, Racc. 65. M. Franç. ii, 22. A similar torso at Dresden, n. 298. Leplat, pl. 79. Further also, according to the supposition of R. Rochette, the group in the villa Ludovisi, called ARRIA and PÆTUS, representing a barbarian killing his wife and himself to escape captivity. Piranesi 9. Maffei 60. 61. comp. Heyne, Vorlesungen, s. 240. [Clarac, pl. 825. No. 2072, as Macareus and Canace.]

3. The THREE AGASIAS OF EPHEBUS (Agasias, son of Dositheus, on the Borghese Gladiator; Agasias, son of Menophilus, about 100 years before Christ, C. I. 2285. b.; and Agasias as father of Heraclides, on a statue in the Louvre 411, still pretty distinctly recognisable) point out clearly that the name Agasias was customary in a family of artists at Ephesus, or had become famous there through a great master. The BORGHESSE GLADIATOR in the Louvre 304 (according to a notion of Lessing's a Chabrias, according to Mongez, Mém. de l'Inst. Nat. Litt. ii. p. 43 [p. 423—

69.], an athlete, according to Gibelin, *ibid.* iv. p. 492, and Hirt, a player at ball, according to Q. de Quincy, *Mém. de l'Inst. Roy.* iv. p. 165, a hoplitodromos) is most probably a warrior with shield and lance warding off a horseman, and was perhaps taken by Agasias from a larger battle-group in order to finish it with particular refinement of art. Maffei, *Racc.* 76. Piranesi, *Stat.* 13. *M. Roy.* i. 8. Clarac, *pl.* 304. comp. §. 328, 4. The so-called JASON (§. 412) might also come in here.

- 1 158. In the cities where the Macedonian rulers resided, the temple statues, however, were executed more after the model of earlier works of celebrity than according to more
- 2 modern ideas of artists. On the contrary, the task most frequently imposed on artists at that time—the glorification of the kings by portrait statues—gave occasion to many new and ingenious productions, especially as the identification of the princes with particular deities in form of body, costume,
- 3 and attributes, afforded great scope to the artistic fancy. In the first generations after Alexander there were still doubtless produced many works of the kind, conceived in the noble and grand style of Lysippus; but it can be very plainly seen
- 2 from the coins of these dynasties how soon the portrait representations of the Seleucidæ, the Ptolemies, and the kings of Macedonia, degenerated into mean and insignificant effigies. ‡ the same time flattery, which was carried to an extravagant height, often prescribed the most precipitate execution; so, they were satisfied with merely changing the heads or of inscriptions on existing statues. With the likenesses of the rulers were often also combined statues of the city-god-
- ses (Τύχαι πόλεων); a species of figures which were at that
- ce very prevalent, and which could be individualized in an interesting manner, by a regard to localities and productions.

ti The Daphnæan Apollo of Bryaxis, a colossal acrolith (§. 84), was very similar to the Palatine Apollo of Scopas, only that he poured out a libation from a goblet with the right hand. The Olympian Zeus which was erected at Daphne by Antiochus the Fourth was in material and form quite a copy of that of Phidias. See the author's *Antiochenæ Dissert.* i. 17, 24. The chief statue of Serapis at Alexandria is ascribed in Clemens, *Protr.* p. 14. *Sylb.* (the account is very confused) to Bryaxis, and by Jul. Valerius i. 35. to the architect Parmenion.

2. In the divine costume of the kings Alexander was the model of the Macedonian dynasties; he even appeared in his later days sometimes adorned with the drapery and horns of Zeus Ammon, and sometimes with the lion's hide and club of Hercules (*Athen.* xii. p. 537), and wished also to be represented by the artists in that manner (Clemens, *Protr.* 4. p. 16. *Sylb.* comp. *Paus.* v. 24, 3). I have no doubt therefore that, 1st, the head with the horn of Ammon and the diadem on the beautiful coins of Lysimachus, which is to be found on later coins of the Macedonian nation at the time of the Romans, with the legend Ἀλεξάνδρου, and 2d, the head with the lion's hide, with features more or

less resembling, on the coins of many cities of Asia and some in Europe, during Alexander's reign, and afterwards on those of the Macedonian nation with the same legend, and copied exactly on later contorniati (Eckhel, D. N. viii. p. 289), must represent Alexander. Alexander with the hide of an elephant on a coin of Apollonia in Caria, and of Ptolemy the 1st (like Demetrius of India in later times) is an ingenious modification of the latter idea. See on this question Eckhel, D. N. ii. p. 108 (with him Arneth. Wien. Jahrb. xlvii. s. 171, against Alexander with the lion's hide), Visconti, Iconogr. ii. p. 43 (in favour, with limitations), Choix. Gouff. Voy. Pitt. ii. p. 41, Stieglitz Archäol. Unterhalt. ii. s. 107, especially the more recent investigations of Cadalvène Recueil des Méd. p. 107, 260, and Cousinéry Voy. dans la Macéd. i. p. 229. pl. 3—5. comp. Mionnet Suppl. ii. pl. 8. iii. pl. 10. D. A. K. Tf. 39. After Alexander, Demetrius Poliorcetes, a new son of Dionysus and Poseidon, was represented with the horns of a bull and in the attitude of the god of the sea (thus on a Herculean bronze, Visconti ii. p. 58. pl. 40, 3. 4); in like manner Seleucus the First (Appian Syr. 57. Libanius T. i. p. 301. Reiske, on coins) and Attalus the First (Paus. x, 15, 2) as *ταυρόκερας*; many of the Macedonian kings with goats' horns on account of the legends of Caranus (Visc. ii. p. 61. 69. 341); the princes surnamed Epiphanes especially with the rays of Helius, but others also (Visc. ii. p. 337). Lysimachus' figure was quite like that of Hercules (Anthol. Pal. ii. p. 654. Plan. iv, 100).

3. There is in the Louvre (No. 680) a fragment of a bust, in a grand style, of Demetrius Poliorcetes (whose fine and noble aspect, according to Plut. Dem. 2, no artist could approach). On the whole, the busts of the successors of Alexander are rare; the name of Ptolemy is often incorrectly applied; Visconti only assigns two Herculean bronze busts to Ptolemy the First and his queen Berenice, pl. 52, 3. 4. 6. 7. Busts less to be relied on, Antich. di Ercolano v. tv. 61 sqq. M. Borb. vii, 12. Spec. of ancient Sculpture ii, 40, 41. Arsinoë ii, 39. a female Ptolemy. *Μυσα Σεα Ούρανια*, consort of Phraates IV. on coins, R. Rochette deux Suppl. à la Notice sur quelques Méd. Gr. de rois de la Bactriane et de l'Inde. p. 51 sq.

4. The 360 (or, according to Dio Chrys. Or. 37. p. 122, even 1500) statues of Demetrius Phalereus are well known. The *μεταβυδμίζειν* (which was practised even on pictures of Apelles in the time of the Cæsars, Plin. xxxv, 36, 16) and *μετάγγραψεν* (Pausanias' indignation thereat, l, 2, 4. comp. Siebelis, 18, 3. ii, 9, 7. 17, 3) was usual at least in Athens as early as the time of Antony (Plut. Anton. 60), but especially in Rhodes, according to Dio Chrys. Or. 31 (*Ροδιακός*), p. 569 sqq. comp. 37 (*Κορινθιακός*), p. 121. R. Köhler, Münchn. Denkschr. vi. s. 207. Winckelm. W. vi, i. s. 285. Böttiger Andeut. s. 212.

5. The Tyche, or female genius of Antioch, executed by Eutychides, was a richly draped woman with a mural crown, sitting on a rock (the hill of Silpion) in a negligent posture, holding ears of corn or a palm in her right hand. At her feet arose with half his body the river Orontes in the form of a youth. Around her stood Seleucus and Antiochus crowning her; it was within a little open temple with four columns (*τετρακλόνιον*). Visconti, PioCl. iii. p. 72. tv. 46. [Clarac pl. 767. No. 1906. of which there is a smaller repetition in the Vatican, one in the Vigna

Campana at Rome, and a miniature copy in bronze in the Collegium Romanum]. Diss. Antioch. i, 14. A great many city-goddesses of Asia were copied from this one.—In the Tychæon of Alexandria (as it appears) the goddess of Fortune stood in the middle crowning the Earth, and the latter Alexander, Libanius iv. p. 1113. Reiske. In the temple of Homer, erected by Ptolemy the Fourth, his reputed native cities [seven in number] stood around the throne of the bard. *Ælian* V. H. xiii, 21. comp. §. 405.

- 1 159. In these seats of royalty were made an immense number of ingeniously embossed and engraved vessels; Syria, Asia Minor, even Sicily was full of such treasures of art; however the real bloom of this art was past when the Ro-
- 2 mans conquered the East. Probably belonged also to this period, which aimed at the striking in so many things, the so-called *μικρότεχνοι*, under which name are always quoted during antiquity the toreutæ Myrmelides of Athens, or Miletus, and Callicrates the Lacedæmonian (the ancient Theodorus of Samos only from misapprehension).

1. Mentor indeed, the most skilful cælator argenti (*Μεντοροειργή ποτήρεια*), belonged to the preceding period (§. 124), and Boethus (not a Carchedonian but a Calchedonian) [*Wiener Jahrb.* xxxix, 149,] seems to have been his contemporary; but Acragas, Antipatrus, Stratonicus and Tauriscus of Cyzicus, must have belonged to this period. Antiochus the Fourth had many dealings with toreutæ. *Athen.* v. p. 193. d.

2. The great problem was always an iron quadriga (comp. §. 311, 5) which a fly could cover. The works in ivory were only visible when back bristles were held upon them. See the passages in *Facius ad Plutarchi* Exc. p. 217. *Osann ad Apulei. de Orthogr.* p. 77. *Böckh*, C. I. i. p. 872 sq.

- 1 160. Notwithstanding all the exertions of luxury, we may however assume with certainty that art had sunk even at the time of Philip, the enemy of the Romans, and of Antiochus the Great, and while it was stirred by no great ideas it
- 2 even fell behind more and more in technical perfection. But half a century later there appeared, especially at Athens, brass-casters, and at the same time sculptors, who, although standing according to Pliny far beneath the earlier artists, yet achieved what was excellent, because they adhered with
- 3 the true period of bloom in art. This band of restorers of art was joined by Cleomenes the Athenian, who deserves high admiration for his Aphrodite, as a successful cultivator of the
- 4 ideal created by Praxiteles, his son Cleomenes, distinguished by his soft handling of marble, also, in the following generations indeed, the Athenians Glycon (§. 129. Rem. 2) and Apol-



Ionius, son of Nestor (§. 411, 3), who chiefly adhered to the models of Lysippus. The reliefs on the monument of Cyrrhes-  
tes (§. 153), however excellent they may be in the plastic  
embodiment of the eight principal winds represented in them  
(§. 401), betray in the execution a much ruder style of tech-  
nical treatment than can be ascribed to these revivers of the  
formative art.

2. Among the brass-casters of the 155th Olympiad were Polycles and Timocles;—probably the family of Attic artists known through Paus. x, 34. comp. vi, 12: Polycles with two sons, Timocles and Timarchides. At that time Metellus built with Grecian architects (§. 180) the great portico with the temples of Jupiter and Juno, and evidently employed on the sculptures with which they were adorned, various artists then living (and therefore in part not mentioned by Pliny in his chronological lists, which were derived from Greek sources). We can gather from Pliny xxxvi, 4, 10, that Polycles, Timarchides and his sons were then at Rome, as well as Dionysius and Philiscus of Rhodes. At Elatea there was a bearded Esculapius and an Athena Promachus, whose shield was an imitation of that in the Parthenon at Athens, by Timocles and Timarchides. Comp. Hirt, *Gesch. der Bild. Kunst.* s. 295, where will be found what is most essential for the history of the *Restoration of Art*; only the passage in Pliny does not require the alteration he would make. [L. v. Jan Jen. Litt. Zeit. 1838. S. 256—58.]

3. Cleomenes of Athens, the son of Apollodorus and who executed the Medicean Venus, was probably also the sculptor of the Thespiades, in the possession of Asinius Pollio (from which are to be distinguished those in the temple of Felicitas). Comp on him and his son Visconti *Décade philos. et littér. an. x. n.* 33, 34. Völkel's *Nachlass*, s. 139. The Medicean Venus is composed of eleven pieces; only the hands and a portion of the arms were wanting. There were ornaments in the ears, and her elegantly arranged hair was gilded. She is sprung from the Cnidian Venus, only her nakedness did not now need to be accounted for by the bath (the dolphin too is merely a support, and does not bear reference to any sea-journey); and the countenance has the smaller and more delicate forms of the refined art of that time. M. Franç. ii, 5. comp. §. 377, 3.

4. Cleomenes, son of Cleomenes, was, according to the inscription, sculptor of the statue in the Louvre 712, usually called Germanicus, according to Clarac Marius Gratidianus (see on this point Gött. G. A. 1823. s. 1325), according to Thiersch's idea Quintius Flamininus (whose countenance on a stater probably struck in Greece, in Mionnet, *Suppl. iii.* p. 260. Visconti, *Iconogr. Rom.* pl. 42, 2 is very different from this statue), at all events a Roman or Greek of later times, who is pointed out by his costume of Hermes and his gestures to be an orator. The workmanship is excellent, but the statue has little life. M. Franç. iv, 19. Clarac, pl. 318.

5. The same Apollonius [Nestor's son] whose name appears on the Torso, is said to be also named on a statue of Esculapius at Rome. Spon, *Miscell. Erud. Antiq.* p. 122 [and is named on a Satyr, Winckel. *Vorrede der Kunstgesch.* S. xiii. (1809), mentioned also by Dati *Vita de' pittori*,

p. 118]. In both names, Apollonius and Glycon, there are to be observed letters which pass into the cursive character (*w*). These made their appearance in inscriptions on stone not long before the Christian era.

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THE ART OF ENGRAVING STONES AND DIES.

- 1 161. The luxury in engraved stones was carried to a greater height particularly by the custom, derived from the east and now chiefly maintained by the court of the Seleucidæ, of adorning with gems, cups, craters, lamps and other works in precious
- 2 metals. For this and other purposes, where the figure on the stone was merely intended to be ornamental and not to form impressions as a seal, the gems were cut in high relief, as cameos, for which variegated onyxes were preferred (§. 313).
- 3 To this class belong the cups and goblets entirely composed of engraved precious stones (onyx-vessels) which made their ap-
- 4 pearance at the same time. In this sort there were executed real wonders in beauty and technical perfection, at the earlier stages of this period when art was still animated by a higher spirit.

1. According to the letters of Parmenion (Athen. xi. p. 781) there were among Alexander's Persian spoils cups set with gems (*ποτήρια λιθοκόλλητα*) weighing 56 Babylonian talents, 34 minæ. Theophrastes' brag-gart (Char. 23) also brought home *λιθοκόλλητα ποτήρια* from Alexander's expedition, and therefore considered the Asiatic superior to the European artists. On the luxury of the Seleucidæ in these matters, Cic. Verr. iv, 27, 28, 32. Athen. v. p. 199. compared with Virgil Æn. i. 729. A *ψυκτήρ βαρβαρικὸς λιθοκόλλος* with other silver vessels presented by Seleucus II. to the Didymæon, Corp. Inscr. no. 2852, 48.

3. Mithridates, whose kingdom was the great mart of precious stones, had, according to Appian (Mithr. 115), two thousand cups of onyx with gold chasings. In Cic. Verr. iv, 27. *Vas vinarium ex una gemma pergrandi, trulla excavata.*

4. The noblest work is the Gonzaga cameo (now in the possession of the Russian emperor) with the heads of Ptolemy the Second and the first Arsinoë (according to Visconti) almost half a foot long, in the most beautiful and ingenious style. Visconti Iconogr. pl. 53. That of Vienna with the heads of the same Ptolemy and the second Arsinoë is an excellent work although not so grand in style. Eckhel, *Choix des Pierres grav.* pl. 10. The same Ptolemy is very ingeniously costumed in a fragment to be seen at Berlin. Beger. *Thes. Brand.* p. 202. A beautiful cameo with the heads of Demetrius the First and Laodice of Syria in Visconti pl. 46. The cameo in Millin M. I. ii. pl. 15. p. 117. belongs to this time. Compare the description of the very skilfully cut agate, with Apollo and the Muses, which was in the possession of Pyrrhus, in Pliny xxxvii, 3. Nicomedes IV. of Bithynia, *Impronte gemm.* iv, 85.

162. The degeneracy of art in the Macedonian dominions 1 is manifested more clearly in the coins than in anything else, and at the same time in the most certain and authentic manner. During the first half of the period they display gener- 2 ally excellent design and execution, such as those of Alexander himself, Philip Arrhidæos, Antigonus and Demetrius Poliorcetes, of Lysimachus, of Seleucus Nicator, Antiochus Soter and Theus, especially the coins of Agathocles, Hicetas and Pyrrhus, struck in Sicily, which cannot be surpassed in delicate handling, but are however far inferior to earlier works in power and grandeur. The Macedonian coins from Anti- 3 gonus Gonatas, and the Syrian coins from Antiochus II. downwards, are of much less value; even the Sicilian coins of Hiero II. and his family (Philistis, Gelon and Hieronymus) are inferior to the earlier ones. In like manner, among the 4 coins of the Ptolemies, which however are not generally of high excellence, the older ones are distinguished as the best. But among the coins which were struck by Grecian states after the time of Alexander many will be found remarkable for easy and powerful handling, none however to which can be awarded the praise of genuine perfection in art.

2, 3. Mionnet's impressions give sufficient examples; and the custom which began with Alexander of putting portraits of the princes on coins facilitates very much the chronological arrangement; although, especially in the case of the Ptolemies, where distinct surnames are wanting, the assigning of the coins to the rulers who caused them to be struck has its difficulties. Vaillant's *Seleucidar. Imperium and Hist. Ptolemæorum*, Fröhlich's *Ann. Regum Syriæ*, P. van Damme *Recueil de Méd. des Rois Grecs*.

4. The money of the Achaian league from Olympiad 133—158 (Cousinéry, *Sur les Monn. d'Arg. de la Ligue Achéenne.*), the Cistophori struck in anterior Asia Minor about Ol. 130—140 (Neumann N. V. ii. p. 35, tb. 1), the large Athenian and Rhodian silver coins, which can be easily distinguished from those of earlier times, form particularly important classes for the history of art. Cavedoni *Oss. sopra le antich. monete di Atene*. Modena 1836, *Bullett.* 1837. p. 142.

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#### 4. PAINTING.

163. Painting was zealously cultivated, especially at the 1 beginning of this period, in the three schools which flourished during the preceding period; no one however of the successors made even a distant approach to the fame of the great masters of the time immediately previous. At Sicyon, where artists 2 were assembled in greatest number, the works of the earlier masters were more admired about the 134th Olympiad than

- 3 augmented by similar productions. The tendencies which were peculiar to this period gave birth sometimes to pictures which ministered to a low sensuality, sometimes to works which attracted by their effects of light, and also to caricatures and travesties of mythological subjects. Hasty painting, which was rendered necessary by the state-processions in the cities where the kings resided (§. 147), must have ruined many an artist. At this time also rhyparography (so-called still-life) probably made its appearance, and scenography was applied to the decoration of the palaces of the great (§. 209).
- 6 As the love of magnificence among the great now also demanded the decoration of painting on their floors, the mosaic art arose, and quickly developing itself, undertook to represent great combats of heroes and highly animated battle-scenes. The painting of earthen vases, which was so favourite an occupation in earlier times, died out in the course of this period, and sooner, so far as can be observed, among the Greeks of the mother country and the colonies than in many of the but superficially Hellenised districts of Lower Italy, where these vases continued longer to be esteemed as objects of luxury, but thereby also present very clearly to the eye the degeneracy of design into a careless manufacture-work, or a system of mannerism and affected ornament.

1. Floruit circa Philippum et usque ad successores Alexandri pictura præcipue, sed diversis virtutibus, Quintil. xii, 10. comp. Plaut. Pœn. v, 4, 103. Artists of note: ANTIPHILUS from Egypt, a pupil of Cteside-mus, 112—116 (it does not necessarily follow from the circumstance of his painting Alexander as a boy that he had seen him when a boy). Aristides, son and pupil of Aristides of Thebes, about 113. CTESILOCHUS, brother and scholar of Apelles (Ionic school), 115. Aristides, brother and scholar of Nicomachus (Sicyonic school), about 116. Nicophanes and Pausanias (school of Sicyon) at the same time as it appears. PHILOXENUS of Eretria and Corybas, a scholar of Nicomachus (school of Sicyon), about 116. Helena, daughter of Timon, contemporaneous. Aristocles, Nicomachus' son and scholar (school of Sicyon), about 116. Omphalion, a scholar of Nicias (Attic school), about 118. Nicerus and Aristo, sons and scholars of Aristides of Thebes, 118. Antorides and Euphranor, scholars of Aristides (Aristo?), 118. Perseus, scholar of Apelles (Ionic school), 118. Theodorus (Sillig. C. A. p. 443), 118. Arcesilaus, son of Tisicrates, about 119. Clesides, 120 (?). Artemon, 120 (?). Diogenes, 120. Olbiades (Paus. i, 3, 4), 125. Mydon of Soli [Cod. Bamberg. Monac. Milo], scholar of the brass-caster Pyromachus, 130. Nealces of Sicyon, 132. Leontiscus (school of Sicyon), about 134. The second Timanthes of Sicyon, 135 (as it seems). Erigonus the colour-grinder of Nealces, 138. Anaxandra, daughter of Nealces, 138 (Clem. Alex. Strom. iv. p. 523). Pasi-as, scholar of Erigonus (Sicyonic school), 144. Heraclides, from Macedonia, ship-painter, encaustes, 150. Metrodorus, at Athens, philosopher and painter, 150.

2. On the Sicyonic school, particularly Plut. Arat. 13. The Anacre-

ontic poem (28), where painting is called the Rhodian art, belongs for that very reason to the time after Protogenes.

3. Polemon in Athen. xiii. p. 567 mentions Aristides (probably him of the 116th Olympiad) together with Nicophanes and Pausanias as *πορτογράφοι*. Of the same stamp (if not identical) with Nicophanes was Chærephanes, who painted *ἀκολάστους ὁμιλίας γυναικῶν πρὸς ἄνδρας*, Plut. de aud. poet. 3. The boy blowing the fire by Antiphilus, Plin.; he first painted *grylli* (§. 435). A parturient Zeus by Otesilochus [in vases parodies on Hercules, as queller of the Cercopes (d'Hancarville iii, 88. Saint Non Voy. Pitt. T. ii. p. 243), the judgment of Paris, &c.]; on such parodic treatment of mythi, see Hirt, Gesch. s. 265, and below §. 390, 6. Galaton's spitting Homer was certainly meant as a hit at the Alexandrine poets.

4. Pausias (*ἡμερῆσιος πίναξ*), Nicomachus, but especially Philoxenus (hic celeritatem præceptoris secutus, breviores etiamnum quasdam picturæ vias et compendiaras invenit), and afterwards Lala figured as rapid painters. Quintilian xii, 10, celebrates the *facilitas* of Antiphilus. The passage Petron. 2 is enigmatical: *Pictura quoque non alium exitum fecit, postquam Ægyptiorum audacia tam magnæ artis compendiarum invenit.*

5. Pyreicus (time unknown) *tonstrinas sutrinæ pinxit et asellos et obsonia ac similia*: ob hoc cognominatus *rhyparographos*, in iis consummatæ voluptatis, Quippe eæ pluris veniere quam maximæ multorum. Comp. Philostratus i, 31. ii, 26 (*Xenia*). *Rhopography*, on the other hand, denotes the representation of restricted scenes in nature—a small portion of a wood, a brook and the like. Welcker ad Philostr. p. 397. [Obsonia ac similia, fruits and flowers, §. 211. R. 1. 434. R. 2. are not dirty, even shops, laden asses, the class generally are not conceived by a healthy sense under the aspect of dirt adhering to them; the name would not be trivial but a disgusting term of reproach; it cannot be a Grecian artistic expression. Besides Cicero the Etym. M. gives *ῥωπογράφους*, from *ῥῶπες*, ὕλη. The appellation of Pyreicus refers to another kind of *ῥωπογραφία*, from *ῥῶπος*, miscellaneous wares which the merchant ship brings (*Æschyl.* fr. Hect. Bekker. Anecd. p. 61). Such *ῥῶπος* were displayed in the booths, asses were laden with them, even fish may be comprehended under that name. To this refers an obscurely composed article in Phot. Suid. and Zonaras, and the allusion of Leonidas Tar. *ῥωπικὰ γραψαμένα* in jocular *double entendre* (Syll. Epigr. Gr. p. 98.). On the contrary *rhyparographus* rests solely on the passage in Pliny, and emendation therein, which is even rejected by Passow and Pape in their dictionaries. The explanation of still-life is, as the author himself remarked, contested by A. W. Becker de com. Romanor. fab. p. 43. Fruit pieces were also specially called *Xenia*, Philostr. i, 31. Vitruv. vi, 7. 4. ideo pictores ea quæ mittebantur hospitibus picturis imitantes *Xenia* appellaverunt, whereby the conjectured explanation to Philostratus is confirmed.]

6. The first mosaics which are mentioned are the unswept room (*οἶκος ἀσάρευτος*) of Sosus the Pergamenian, of clay tesserae, Plin. xxxvi, 60; the cantharus there introduced with the doves drinking and sunning themselves is imitated, but imperfectly however, in the mosaic from Hadrian's Villa, M. Cap. iv, 69 [a more perfect repetition found at,

Naples in 1833]. Then the floors of several apartments in Hiero's great ship (§. 152, 1) of stone mosaic, which represented the entire mythus of Ilion [on which 300 workmen were employed for a year, Hiero, Ol. 127, 3—148]. Among those that have been preserved, that which was dug up in the *Casa del Fauno* at Pompeii on the 24th of Oct. 1831 [now in the Museum at Naples, in the Hall of Flora], consisting of small pieces of marble [of glass, as has been shown by more recent investigation] is most deserving of being assigned to this period. It gives an idea of the lively, almost tumultuous manner, departing considerably from the Greek taste, in which battle scenes were conceived by the painters of this time, among whom Philoxenus painted a battle of Alexander with Darius, and Helena the battle of Issus. The mosaic certainly represents one of Alexander's battles,—that of Issus (Curtius iii, 27), according to the opinion of Quaranta, also adopted by Minutoli, *Notiz über den 1831 gefundenen Mosaik-Fussboden B.* 1835. [by G. B. Baizini *Due Lettere*, Bergamo 1836., Heeren in the *Götting. Anz.* 1837. No. 89, also in the *Rhein. Mus.* iv. S. 506], which is the most probable,—according to Avellino [and Janelli, *Nuove rifless. sul gran. mus.* 1834.] that at the Granicus,—according to Niccolini [and Roulez *Not. sur la mos. de Pompéi* 1836.] that of Arbela,—according to Hirt that with the Mardi on account of Bucephalus. *M. Borb.* viii. tv. 36—45. *Kunstblatt* 1832. N. 100. *Schulzeitung* 1832. N. 33. *Berlin. Jahrb.* 1832. ii, 12. [The author's *D. A. K.* 1 T. 55. *Zahn Orn.* *Neue Folge Taf.* 91—93. Mistake of Schreiber *Die Marcellusschlacht in Clastidium*, Freiburg 1843. 4to. not materially rectified by the turn given to it by Bergk, *Zeitschr. f. A. W.* 1844. No. 34 f.]

7. If the Nola vases, which are distinguished by elegance of form and design, fine varnish and agreeable dark yellow colour, may belong to the time of Philip and Alexander, when the people were greatly attached to everything Greek (Dionys. Hal. Exc. p. 2315. Reiske); so, on the contrary, the vases of Apulia (from Barium, Rubi, Canusium), mostly large and slender, of curious forms and mannered design, as well as those of a similar description which were found in the interior of Lucania (Armento), will belong to a period when art, in an already degenerate state, found its way together with Grecian luxury to the Sabello-Oscan tribes (perhaps at the time of Pyrrhus). The subjects, which bear reference sometimes to the luxurious enjoyment of life, sometimes to the mysteries of Bacchus, and are handled in a very arbitrary and unrestrained manner, point at the condition of Lower Italy before the SC. de Baccanabibus, 564, a. u. c. (comp. Gerhard, *Bullet. d. Inst.* 1832. p. 173). Large vase from Ruvo with a variety of scenes *Md. I.* ii, 30—32. E. Braun *Annali* viii. p. 99. Another with reliefs on the neck and handles, paintings on the belly, *Hall. L. Z. Intell.* 1838. N. 91. Others from Apulia, *ibid.* 1837. N. 30. In the same way may the decline of art be traced on the Campanian vases, comp. §. 257, and, on the last epoch of vase painting, §. 177.

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#### PILLAGE AND DEVASTATION IN GREECE.

164. The carrying away works of art, which appeared as robbery of sanctuaries in the mythological times. as real artis-

ic plundering in the Persian wars, and as the work of pecuniary want especially in the Phocian war, [as robbery on the part of the tyrants here and there,] now became under the Romans a regular recompense which they appropriated on account of their victories. In this, however, they had before them the example of many of the earlier Macedonian princes, who hardly all adorned their residences by purchase. There were also many monuments destroyed from hatred of tyrants (as by Aratus), and numerous temples, by the Ætoli-  
ans especially, from sheer brutality.

1. To this class belongs the stealing of Palladia, and the like, as well as the *deorum evocationes*. In the *Xoanephori* of Sophocles the gods themselves carried their images out of Ilion. Later also statues were still oftener stolen from pious motives. See the examples in Pausanias viii, 46. Gerhard's *Prodromus*, s. 142. Xerxes took the Apollo of Canachus (§. 86) and the Attic tyrannicides (§. 88). Then the melting of works of art by the leaders of the Phocian mercenaries (*ῥήμους Ἐριφύλης*; the golden eagles); and the temple robberies of Dionysius.

2. The Ætoli-ans laid waste in the war of the League, from 139, 4 downwards, the temples of Dodona and Dion, of Poseidon on Tænaron, of Artemis at Luscæ, Hera at Argos, Poseidon at Mantinea, the Pambœotion, Polyb. iv, 18, 62, 67. v, 9, 11. ix, 34, 35; on the other hand Philip the Second ravaged Thermon twice, Pol. v, 9. xi, 4 (2,000 *ἀνδριάντες*). He also, about 144, laid waste the temples of Pergamon (Nicephorion), Pol. xvi, 1; after this (156, 3) Prusias plundered the treasures of art at Pergamon, in the Artemision of Hieræ-Kome, and the temple of Apollo Cynius at Temnos. Pol. xxxii, 25.

165. The Roman generals plundered at first with a certain moderation, as Marcellus at Syracuse and Fabius Maximus at Tarentum, merely with the design of adorning their triumphs and the public buildings. In particular the triumphs of Philip Antiochus, the Ætoli-ans, the Gauls of Asia, Perseus, and after Philip, above all the conquest of Corinth, and after victories over Mithridates and Cleopatra, filled the Roman temples and temples with works of art of the most various kinds. The Romans became lovers of art from the time of the Gallic war; the generals now pillaged for themselves; at the same time the struggle for military sway, as in the case of Sulla, necessitated the melting of valuable objects. Even the pillage, strictly so-called, which at an earlier period the college of high priests was appointed to prevent, was less and less abstained from; the plunderers passed from the offerings to the religious images. The governors of provinces (Verres is one of many), and after them the Cæsars, completed the work of the conquering generals; and an approximate calculation of the plundered statues and images soon runs up to a hundred thousand.

1. THE GENERALS. On the moderation of Marcellus (Ol. 142, 1), Cic. Verr. iv, 3, 52. On that of Fabius (142, 4), Liv. xxvii, 16; but on the other hand, Strab. vi. p. 278. Plut. Fab. 22. Marcellus even gave presents to Grecian temples, Samothrace for instance, Plut. Marc. 30. On the treasures of art at Capua (Ol. 142, 2). Liv. xxvi, 34.

2. T. Quinctius Flamininus' triumph over Philip the Third, Ol. 146, 3., introduced all sorts of works of art from the cities of the Macedonian party. L. Scipio Asiaticus over Antiochus the Third, 147, 4, (*vasa cœlata*, *triclinia ærata*, *vestes Attalicæ*, see especially Plin. xxxiii, 53. xxxvii, 6. Liv. xxxix, 6). Triumph of Fulvius Nobilior over the Ætolians and Ambracia (285 brazen figures, 230 of marble, comp. §. 144. 180), Ol. 148, 1. (Reproaches for plundering temples, Liv. xxxviii, 44). Cn. Manlius over the Asiatic Gauls, Ol. 148, 2 (also particularly vases, *triclinia ærata*, *abaci*, Plin. xxxiv, 8. and xxxvii, 6). L. Æmilius Paulus over Perseus, 153, 2 (250 chariots full of works of art). Quintus Cæcilius Metellus Macedonicus over Pseudophilip, 158, 2, particularly statues from Dion. Destruction of Corinth by Mummius, 158, 3. On Mummius' barbarity (without malice however), Vellei. i, 13. Dio Chrys. Or. 37. p. 137 sq. Roman soldiers play at dice on the Dionysus and suffering Hercules of Aristides, Polyb. xl, 7. From this time forward a taste at Rome for signa Corinthia and tabulæ pictæ, Plin. xxxiii, 53. xxxvii, 6. But every thing did not come to Rome; many went to Pergamon; much also was thrown away. Other regions of Greece were also plundered at that time. Comp. Petersen, Einleitung, s. 296. Carthage destroyed at the same time, where there were in like manner Greek and Sicilian works of art (Phalaris' Bull, Böckh ad Pind. Schol. p. 310, the great Apollo, Plut. Flamin. 1).—Somewhat later, 161, 3, the bequest of Attalus the Third brought particularly *Attalica aulæa*, *peripetasmata* to Rome.—In the Mithridatic war Sylla conquered and plundered Athens (173, 2) and Bœotia, and caused the treasures of Olympia, Delphi and Epidaurus to be delivered to him. The whole army plundered and stole (comp. Sallust. Catil. 11).—Lucullus about Ol. 177 acquired many fine things, but chiefly for himself.—The pirates plundered, before 178, 2, the temples of Apollo at Clarus, Miletus, Actium, and in Leucas, of Poseidon on the Isthmus, Tænarum, and Calauria, of Hera in Samos, at Argos and Crotona, of Demeter at Hermione, of Esculapius at Epidaurus, of the Cabiri in Samothrace, until they were overcome by Pompey. Plut. Pomp. 24. Pompey's triumph over Mithridates (179, 4) brought especially engraved stones (Mithridates' *Dactyliotheca*), figures of gold, pearls and such valuables to Rome; *victoria illa Pompeii primum ad margaritas gemmasque mores inclinavit*. Plin. xxxvii, 6. Octavian procured treasures of art for Rome from Alexandria (187, 8) and also from Greece.

5. THE GOVERNORS. Verres' systematic plunder in Achaia, Asia, and particularly in Sicily (Ol. 177) of statues, pictures and *vasa cœlata*. Fraquier, Sur la Galerie de Verrés, Mém. de l'Ac. des Inscr. ix. Facius Miscellen. s. 150. Comp. §. 196, 2.—*Plena domus tunc omnis et ingens stabat acervus numorum, Spartana chlamys, conchyliæ Coa, et cum Parrhasii tabulis signisque Myronis Phidiacum vivebat ebur, nec non Polycteti multus ubique labor: raræ sine Mentore mensæ. Inde Dolabellæ atque hinc Antonius, inde sacrilegus Verres referebant navibus altis*



*occulta spolia et plures de pace triumphos*, Juvenal viii, 100. Cn. Dolabella, Cons. 671, Proc. in Macedonia and Cn. Dolabella, prætor of Sicily (Verres was his Quæstor) were both accused *repetundarum*; Cn. Dolabella, Cicero's son-in-law, plundered the temples of Asia. Cic. Phil. xi, 2. A proconsul plundered the Athenian Pœcile according to Synesius, Ep. 135. p. 272 Petav. Böttiger, Archæol. der Mahlerei, s. 280.

THE EMPERORS. Especially Caligula, Winckelm. W. vi, 1. s. 235; Nero, who out of envy threw down the statues of the victors in Greece, brought 500 statues from Delphi for the Golden House, &c. Winckelm. s. 257. On Athens' losses, Leake, Topogr. p. xliv. sqq. And yet Mucianus (Vespasian's friend) still reckoned 3,000 statues at Rhodes according to Pliny xxxiv, 17; there were not fewer at Delphi, Athens and Olympia. Comp. below §. 252.

For general accounts: Völkel über die Wegführung der alten Kunstwerke aus den eroberten Ländern nach. Rom. 1798. Sickler's Gesch. der Wegnahme vorz. Kunstwerke aus den eroberten Ländern in die Länder der Sieger 1803 (less accurate). Petersen Einleitung, s. 20 ff. [R. Rochette Peintures ant. inédites. 1836.]

# EPISODE.

ON GREEK ART AMONG THE ITALIAN NATIONS BEFORE  
OLYMPIAD 158, 3 (A. C. 146, A. U. 606, ACCORDING  
TO THE CATON. ERA).

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## I. ORIGINAL GREEK RACE.

- 1 166. There can be no doubt that the inhabitants of Lower and Central Italy were on the whole more closely allied to the Pelasgian Greeks than to any other Indo-Germanic race.
- 2 Hence even the striking resemblance, not to be explained merely by external conditions of locality, of the old city-walls in the mountainous regions of Central Italy to those of an-
- 3 cient Greece; perhaps too the same connexion of race and culture may account for many of the older architectural structures in Italy and the neighbouring islands, especially the circular buildings resembling the treasuries of the Greeks

1. On this point Niebuhr's *Roman History* i. p. 26 sqq. (2d ed.) The author's *Etrusker* i. s. 10 ff. Further illumination on this subject depends entirely on the investigations into the Latin tongue and the remains of the Umbrian and Oscan languages. [Grotefend *Rudim. i. Umbriacæ* P. 1—8. 1836—39. 4to. *Rud. i. Oscanæ* 1839. 4to. Th. Mommsen *Oskische Studien* B. 1845. *Nachträge* 1846].

2. The so-called Cyclopean walls are found chiefly crowded within the ancient country of the Aborigines or *Cascans*, which was afterwards occupied by the Sabines (here Varro already found the ruins of cities and ancient sepulchres very remarkable, *Dionys. i.* 14,) among the neighbouring *Marsi*, *Hernici* (*herna*, rocks), in Eastern and Southern Latium, likewise in Samnium. So in *Lista*, *Batia*, *Trebula Suffena*, *Tiora*; *Alba Fuentis*, *Atina*; *Alatrium*, *Anagnia*, *Signia*, *Praneste*; *Sora*, *Norba*, *Cora*, *Arpinum*, *Fundi*, *Circeii*, *Anxur*, *Bovianum*, *Calatia*, *Æsernia*; comp. §. 168. Nearly all of limestone, therefore in the neighbourhood of the Apennines, but by no means however throughout Italy, only in the portion between the *Arnus* and *Vulturnus*. These structures clearly belong to an older system, and can hardly be derived even in *Signia* and *Norba* from Roman colonies, although building with large polygonal masses was a practice maintained much longer in substructions, especially of streets. The walls are almost all in the second Cyclopean manner (§. 46), the doors pyramidal with a huge stone as a lintel, or altogether converging to the top. Here and there are to be found traces of

phallic figures hewn upon them, as at Alatrium and Arpinum. [Comp. with the gates in Dionigi tv. 54. those at Chæroneæ, Thoricus, Missolongi, Diaulis in Dodwell, Views, pl. 16, 22. 27. 44 sq. 28. 31. Several in Abeken Mittelitalien, Tf. 2.] The Letter of Marcus Aurelius to Fronto (e cod. Vatic. ed. Mai. iv. 4) shows how full these walls were of antique structures, at Anagnia not a corner without a temple; in like manner there were found at Norba numerous substructions of old buildings composed of polygons. M. I. d. Inst. tv. 1, 2. Ann. i. p. 60 sq. As to the rest, besides the literary sources quoted at §. 46: Marianna Dionigi, Viaggi in alcune città del Lazio. R. 1809. fol. Middleton, Grecian Remains in Italy. L. 1812. fol. Micali, Ant. Monumenti tv. 13. Gerhard, Ann. d. Inst. i. p. 36 sq. iii. p. 408. Memorie i. p. 67. Dodwell, Bull. d. Inst. 1830. p. 251. 1831. p. 43. 213. Petit-Radel also in the Ann. d. Inst. iv. p. 1. and 233 sqq. iv. p. 350. Memorie i. p. 55. Bunsen, Carta del sito dei più antichi stabilimenti Italici nell'agro Reatino e le sue adiacenze M. d. I. ii, 1. Annali vi. p. 99—145. comp. p. 35. [W. Abeken Mittelitalien vor den Zeiten Römischer Herrschaft, nach s. Denkmälern dargestellt, with 11 pl. 1843, Hist. Einl. Archit. S. 121. Plastik und Malerei S. 263. Uebersicht der Künste in ihrer Technik und ihren Leistungen S. 355].

3. At Norba sometimes quadrangular, sometimes circular chambers with converging layers of stones instead of a vault. The same system is observed in an ancient aqueduct at Tusculum, Donaldson, Antiq. of Athens, Suppl. p. 31. pl. 2. [Canina Tusculo tv. 14.] In ancient times there were in Sardinia in the so-called Iolæan towns (Paus. x. 17, 4) architectural works reputed to be Dædalian (Diod. iv, 30), among them vaulted buildings (σέλοι) after the Hellenic manner, Ps. Aristot. Mirab. Ausc. 104. These have been discovered in the so-called *nur-hags*, mostly symmetrical groups of conical monuments, composed of horizontal layers of rather rude stones, piled up without mortar, and arched in the manner of the thesauri. Petit-Radel's work on the subject, quoted at §. 46. Bull. 1833. p. 121. Similar to the Talajots in Majorca and Minorca, Bull. 1834. p. 68. Arch. Intell. 1834. St. (34) Phœnician? Micali, Ant. Monum. tv. 71. Hallische ALZ. 1833. Intell. p. 13 (101). These, however, are probably not earlier than the time of the Etruscans: comp. the author's Etruscans ii. s. 227. and §. 170, 3. In Sicily, the Cyclopean structure of Cefalu (Cephalœdion), see in particular G. F. Nott, Ann. d. Inst. iii. p. 270. M. I. tv. 28, 29 (Dædalus was, according to tradition, also architect of colossal walls in Sicily, comp. §. 50. 81, especially on Mount Eryx, at Camicus, Diod. iv, 78. comp. Paus. viii, 46, 2). The *Torre de Giganti* in Gozzo (Gaulos) seem to bear some resemblance to the *nur-hags*. Houel, Voy. Pitt. T. iv. pl. 249—251. Mazzera, Temple Antediluvien; Kunstblatt 1829. N. 7. Capt. W. H. Smyth, Notice of some Remains at Gozza near Malta. Archæologia, Vol. xxii. p. 294, pl. 26—28. Giant Tower. Four divisions of the ground by walls, two round cells with terraces and inner enclosures. (Said not to be depended on.)

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## 2. THE ETRUSCANS.

167. However, we see the striving at the erection of stupendous time-defying monuments, such as it must have been

- in earlier times, afterwards disappear among the Oscan and Sabellian races (from whom the Romans themselves were sprung), and the native peoples of Central and Lower Italy lose almost all significance for the history of art. On the other hand, Northern Italy, as far down as the Tiber, was overspread by the Etruscans or Rasenians, a race which, judging from the evidence of the language, was originally very foreign to the Grecian, but nevertheless had adopted more of the Hellenic civilization and art than any other race not of the Greek family, in those early times. The principal reason is probably furnished by the colony of the Pelasgo-Tyrrhenians which was driven from Southern Lydia (Torrhebis), and established itself chiefly around Cære (Agylla) and Tarquinii (Tarchonion). The latter city maintained for a while the dignity of a leading member among the confederate cities of Etruria, and always remained the chief point from which Greek civilization radiated over the rest of the country. [Connexion with Corinth about Ol. 30. §. 75.] However, the Etruscans received much that was Hellenic from intercourse with the Lower Italian colonies, especially after they settled at Vulturnum (Capua) and Nola, as well as in later times by their trade with Phocæa and Corinth.

An extract from the views unfolded by the author in the Introduction to his work on the Etruscans. With Niebuhr these Pelasgo-Tyrrhenians are aboriginal Siceli; with others (such as Raoul-Rochette) the Etruscans were altogether a Pelasgian tribe.

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- 1 168. The Etruscans, then, appear in general as an industrious people (*φιλότεχνον ἔθνος*), of a bold and lofty spirit of enterprise, which was greatly favoured by their priestly aristocratic constitution. Massive walls, mostly of irregular blocks, surround their cities (not merely their acropoleis); the art of protecting the country from inundations by the construction of canals, and outlets from lakes, was very zealously practised by them. For the purpose of draining the low marshy ground and carrying away the filth, the Tarquinian princes built the Cloacæ at Rome, particularly the Cloaca Maxima for the Forum: enormous works in which, even before Democritus (§. 107), the art of arching by means of cuneiform stones was employed in a quite effectual and excellent manner. The Italian construction of houses with a principal room in the middle to which the drop from the surrounding roof was directed, was also derived from the Etruscans, or at least received from them an established form. In the laying out of cities and camps, as well as in all kinds of demarcation, there was displayed a feeling for regular and invariable forms which was strengthened by the *disciplina Etrusca*.

2. Cities walled in the Etruscan manner: Volaterræ (whose arched gate however is pointed out as a Roman restoration, Bull. d. Inst. 1831, p. 51), Vetulonium, Rusellæ, Fæsulæ, Populonia, Cortona, Perugia, Veii (W. Gell. *Memorie d. Inst.* i). The walls of Saturnia (Aurinia), Cosa, Falerii (Winckelm. W. iii. s. 167), as well as the Umbrian walls of Ameria, Spolegium, &c. consist of polygonal blocks, Micali tv. 2—12.

3. The Canals of the Padus diverted its waters into the ancient lagune of Adria, the *Septem maria*. There were similar canals at the mouths of the Arnus. Etrusker i. s. 213, 224. The emissary of the Alban lake, which was occasioned, perhaps also conducted, by an Etruscan haruspex, was excavated in hard volcanic rock, 7,500 feet long, 7 deep and 5 broad. Sickler, *Almanach aus Rom.* i. s. 13. ff. 2. Hirt, *Gesch. der Baukunst* ii. s. 105 ff. Niebuhr's *Roman History* ii. p. 504. On similar canals in Southern Etruria, Niebuhr i. p. 129.

4. In order to remove the doubts thrown out by Hirt as to the age of the Cloaca, *Gesch.* i. s. 242. comp. Bunsen, *Beschreibung der Stadt Rom.* i. s. 151. *Ann. d. Inst.* i. p. 44, who agrees with Piranesi, *Magnificenza de' Romani*, t. 3.

5. The *cavædium* is called by a Tuscan word *atrium*; the middle of which is the *impluvium* or *compluvium*. The most simple *cavædium* at Rome was called *Tuscanicum*, afterwards *tetrastylum*, *Corinthium*. Varro de L. L. v, 33. §. 161. Vitruv. vi, 10. Diod. v, 40.

169. The Tuscan temple-architecture was an offshoot from 1 the Doric, not however without considerable deviations. The columns, provided with bases, were more slender (14 moduli according to Vitruvius) and stood further apart (*arcæostylum*), as they only carried a wooden entablature, with the ends of the beams jutting out (*mutulæ*) over the architrave, far-projecting cornice (*grunda*) and lofty pediment. The plan of the 2 temple received modifications in reference to the consecrated enclosure for the observation of auspices,—the augural temple; the basement became more like a square, the cella or several cellæ were carried to the back (*postica*), ranges of columns filled the anterior half (*antica*), so that the principal door fell exactly to the middle of the building. The Capito- 3 line temple with three cellæ was built according to this rule by the Tarquinian princes. Although elegant and rich in the execution, this style of architecture never attained the solemnity and majesty of the Doric, but had always something flat and heavy. No remains of it now exist; the Etruscan 4 cinerary urns betray in the architectonic enrichments a corrupted Greek taste of later times.

1. Vitruv. iii, 3, 5. On the Tuscan columnar ordinance Marquez *Ricerche dell' ordine Dorico*, p. 109 sqq. Stieglitz *Archæol. der Baukunst* ii, i. s. 14. Hirt, *Gesch.* i. s. 251 ff. Klenze *Versuch der Wiederherstellung des Toscanischen Tempels*, München 1821. Inghirami, *Mon. Etr.* iv. p. 1. tv. 5. 6. [*Memorie per le belle arti*, T. 3. p. cclxx.] There is

nothing of it preserved except perhaps two fragments of columns at Volci and Bomarzo, M. I. d. Inst. tv. 41, 2 c. Ann. iv. p. 269. On the *mutuli*, especially the Puteolian Inscription, Piranesi Magnific. tv. 37. Scheppig über Capitäler von besondrer Form in Volci, Toscanella, &c. Annali d. Inst. vii. p. 187. Monum. ii, 20.

2. Comp. with this the author's Etrusker ii. s. 132 ff. and tf. 1.

3. The Capitoline temple ( $207\frac{1}{2} \times 192\frac{1}{2}$  feet large) contained three cellæ: those of Jupiter, Juno, and Minerva; the anterior space was called *ante cellas*. Vowed and built from about the 150th year of Rome downwards; dedicated in 245. Stieglitz, Archæol. der Baukunst ii, i. s. 16. Hirt, Abh. der Berl. Akad. 1813. Gesch. i. s. 245. Tf. 8, 1. Comp. Etrusker ii. s. 232. The massive substructions, Piranesi, Magnific. tv. 1. The same style is also presented in the wall of the peribolus of the Jupiter Latiaris on the Alban hill.

- 1 170. In edifices also for games we find Grecian fundamental forms, just as the games themselves were in great  
 2 part Greek. Sepulchres, on which the Etruscans bestowed more attention than the elder Greeks, were in many cases excavations in the rocks, whose construction was determined by the nature of the ground, being subterranean when plains extended, and on the surface where walls of rock presented themselves. Above the excavated sepulchral chambers mounds frequently arose, which sometimes, by their substructions and great dimensions, recal the monuments of Lydian rulers (§.  
 3 241\*). In the monuments which were entirely walled the favourite form was that of conic towers, which sometimes contained chambers for the dead (like the Sardinian *nur-hags*), sometimes were only placed as ornaments on a quadrangular substruction; the latter form appears developed in a quite fantastic manner in the legends of Porsena's Mausoleum.

1. The Circi (at Rome under Tarquin I.) correspond to the Hippodromes. Ruins of Theatres at Fæsulæ, Adria on the Po, Arretium, Falerii (Bull. d. Inst. 1829. p. 72). Amphitheatres for gladiators, perhaps of Tuscan origin; several ruins. An Etruscan fountain discovered at Fiesole, Ann. vii. p. 8.

2. a. Subterranean tombs in the tuff under plains with stairs or galleries leading down, and a vestibule; often consisting of several chambers disposed symmetrically; sometimes buttresses left standing in them; the roof horizontal, but also rising in the gable shape. On the same plan the tombs of Volci (see particularly Fossati, Ann. d. Inst. i. p. 120. Lenoir and Knapp, iv. p. 254 sqq. M. I. tv. 40. 41), similar ones at Clusium, Volaterræ and elsewhere. Gori, M. Etr. iii. cl. 2 tb. 6 sqq. b. Subterranean tombs in the tuff, and tumuli above them; with horizontal galleries, but stairs likewise, mostly small single chambers, in other respects like those of the first kind. Of this sort were the most of those at Tarquinii, in which the bodies were found lying on stone-beds (see C. Avvolta, Ann. d. Inst. i. p. 91. tv. B. Lenoir and Knapp, *ibid.* Inghirami,

tv. 22. Micali, tv. 64. Millingen, Transact. of the Royal Society of Literature ii, i. p. 77). c. Sepulchral chambers, above which tumuli faced with masonry, with a tower-like structure therein, like the so-called Cocumella at Volci, the diameter of which is 200 feet (Micali, tv. 62, 1). Similar walled tumuli at Tarquinii and Viterbo. d. Chambers hewn out of the perpendicular walls of rock, with simple or ornamented entrance to the interior, at Tuscania or Toscanella (Micali, tv. 63) and Bomarzo (Ann. d. Inst. iv. p. 267. 281. 284). e. Chambers hewn out of rocky walls of the same description, with façades over the entrance, which is more concealed. These sometimes exhibit merely door-ornaments, as at the Tarquinian town Axia, sometimes Doric temple-frontons enriched with scrolls in the Etruscan taste, as at Orchia. Orioli, Opuscoli Lett. di Bologna i. p. 36. ii. p. 261. 309. [The same author, Ann. v. p. 18—56. in Mon. d. I. i, 48 and 60., Tombs of Norchia and Castel d'asso, Castelaccio.] In Inghirami, iv. p. 149, 176. Ann. d. Inst. v. p. 18. Comp. Ann. iv. p. 289. M. I. tv. 48.

3. [Fr. Orioli dei sepolcrali edifizii dell' Etr. media e in generale dell' archit. Tuscanica, Poligrafia Fiesol. 1826, 4to.] Walled sepulchral chambers, for example at Cortona (the so-called Grotto of Pythagoras), sometimes also vaulted, Gori, M. Etrusc. iii. cl. 2. tb. 1. 2. p. 74. Inghirami iv. tv. 11. Tombs near Cervetri (Cære), M. d. Inst. ii. 19. Ann. vii. p. 177. Comp. Hall. A. L. Z. 1834. Int. Bl. No. 38. 1836. Int. Bl. No. 6. Tombs at Cære with pointed vault, ibid. 1836. No. (30) Bull. 1836. p. 56. [Heideloff über die Spitzbogen der alten 1843. 4to. comp. Edin. Rev. clvi. p. 449. P. E. Visconti Mon. Sepolc. di Ceri R. 1836. fol. Canina Descr. di Cere ant. R. 1838. fol. comp. Bull. 1838. p. 169. Kunstbl. 1839. No. 40. The large and particularly rich tomb, Mus. Gregor. ii. tv. 107. Tombs of Cære and Monterone, Micali M. I. 1844. tv. 55—57. p. 355]. A tomb at Perugia, published by Speroni, Bull. 1834. p. 191. Vermiglioli il sep. de' Volumni Scop. in Perugia nel 1840. Perugia 1840. 4to. very valuable. Cavedoni osserv. supra un Sepolcreto Etrusco nella collina Modenese; Mod. 1842. 8vo. comp. Bull. 1841. p. 75. Sepulchral monuments at Sovana, M. d. I. iii, 55—57. Ann. xv. p. 223. 233. comp. Bull. 1843. p. 155.] Monuments of a conic form near Volaterræ similar to the *nur-hags*. Inghir. Ann. d. Inst. iv. p. 20. tv. A. Conic pointed columns on a cubic substruction in the so-called tomb of the Horatii near Albano. Bartoli, Sepolcri Ant. tv. 2. Inghir. vi. tv. p. 6, and on Etruscan urns (at the *decursio funebris* R. Rochette M. I. i. pl. 21, 2. On the tomb of Porsena, Plin. xxxvi, 19, 4; early treatises by Cortenovis, Tramontani, Orsini, more recent by Qu. de Quincy, Mon. Restitués i. p. 125, the Duc. de Luynes, Ann. d. Inst. i. p. 304 (M. I. tv. 13), Letronne, ibid. p. 386. [E. Braun Il laberinto di Porsenna comparato coi sep. di Poggio-Gojella ultimamente dissotterati nel agro Clusino R. 1840. fol. Comp. Bull. 1840. p. 147. 1841. p. 6.]

171. Among the branches of the formative art, working 1 in *ficilia* especially flourished in Etruria. Vases of clay were 2 made in Etruscan cities in very different styles, sometimes more after the Greek model, and sometimes in native manners deviating from that standard. In the latter the love for plastic ornaments is everywhere observable. In like manner 3

temple ornaments (*antefixa*), reliefs or statues in the tympana, statues on the acroteria and in the temples, all of clay, were in use in Italy; of which the quadriga on, and the Jupiter painted red on festivals, in the Capitoline temple, are examples. The former was executed at Veii, the latter by a Volscian, Turrianus of Fregellæ.

1. *Elaborata hæc ars Italiæ et maximæ Etruriæ*, Plin. N. H. xxxv, 45.

2. *Tuscum fictile, catinum*, in Persius and Juvenal. They are divided into the following principal classes: 1. Vases manufactured and painted in the Greek style, see §. 177. 2. Blackish vases, mostly unburnt, of clumsy, even canobus-like form, sometimes with single figures in relief on the feet and handles, sometimes with encircling rows of faintly impressed little figures of men, animals, and monsters: an antique Arabesque, in which also oriental compositions (§. 178), and sometimes Grecian mythi, especially that of the Gorgons, are introduced; these were chiefly the produce of Clusium. Dorow, *Notizie int. alcuni vasi Etruschi*, in the *Memorie Rom.* iv. p. 135. and at Pesaro 1828. *Voy. Archéologique dans l'anc. Etrurie*. P. 1829. p. 31 sq. *Bull. d. Inst.* 1830. p. 63. Micali, *tv.* 14—27. [Mon. ined. 1844, *tv.* 27—34.] M. Etrusco Chiusino. F. 1830 sqq. (comp. *Bull. d. Inst.* 1830. p. 37. 1831. p. 52. 1832. p. 142). On the blackening of the vases at Chiusi, *Bull.* 1837. p. 28. [Besides at Chiusi there are many of them especially in the mus. at Florence.] 3. Shining black vases with ornaments in relief of beautiful Greek design, found at Volaterræ. 4. Arretine vases, manufactured as late as the time of the Cesars, coral-red, with ornaments and figures in relief. Plin., Martial, Isidor. *Inghir.* v. *tv.* 1. *Excavations*, *Bull.* 1834. p. 102. 1837. p. 105. *Fragments of Modenese vases*, *Bull.* 1837. p. 10. [A. Fabbroni *Storia degli ant. v. fitt. Arretini* cong. *tav.* Arezzo 1841. 8vo.]

3. The proofs, *Etrusker* ii. s. 246. The existence and native place of Turrianus indeed depend very much on particular manuscripts of Pliny. [The distinction between Veii and Volscian is not well grounded according to MSS. not interpolated, *L. v. Jan. Jen. Litt. Zeit.* 1838. s. 258.] From the country of the Volscians, however, come the very antique painted reliefs: *Bassirilievi Volsci in terra cotta dipinti a vari colori trovati nella città di Velletri* da M. Carloni (Text by Becchetti). R. 1785. M. Borb. x, 9—12. *Inghir.* vi. *tv.* τ—x, 4. comp. Micali, *tv.* 61. They represent scenes from life, chiefly *agones*. There is not otherwise much of this branch of art remaining besides the cinerary cistæ (of Clusium), as to which see §. 174. Comp. Gerhard, *Hyperb. Röm. Studien*, s. 206.

- 1 172. With the plastic art, in the original sense of the word, was also connected brass-casting among the Tuscans.
- 2 Brazen statues were very numerous in Etruria: Volsinii had about 2,000 of them in the 487th year of the city; gilded bronze statues also adorned the pediments; there were colossi and statuettes, of which latter a great number is still preserved.
- 3 Only it is often difficult to distinguish the genuine Etruscan amid the mass of later Roman works.



2. Metrodorus in Pliny xxxiv. 16. Vitruv. iii. 2. Tuscanicus Apollo L. pedum a pollice, dubium ære mirabilior an pulchritudine, Plin. xxxiv, 18. Tyrrhena sigilla, Hor.

3. The following are celebrated works: a. The Chimæra of Arretium at Florence (full of power and life), Dempster, Etr. Reg. i. tb. 22. Inghir. iii. t. 21. Micali, Mon. tv. 42, 2. b. The she-wolf in the Capitol, probably that mentioned by Dionysius i. 79, and Liv. x, 23. which was consecrated in the year of the city 458, and stood beside the Ruminal fig-tree, of stiff design as to the hair, but powerful in expression. Winckelm. W. vii. tf. 3. c. Micali, tv. 42, 1. [Ulrichs de lupa ænea in the Rhein. Mus. iv. p. 519. Lord Byron Childe Harold iv, 25.] c. The Aule Meteli, called Arringatore or haruspex, at Florence, a carefully handled portrait, but not remarkable for spirit, Dempster i. tb. 40. d. The Minerva of Arezzo, at Florence, a graceful form of art now become effeminate, Gori, M. Flor. iii. tb. 7. M. Etr. T. i. tb. 28. e. Apollo in archaic Greek form with Etruscan necklace and sandals, M. Etr. i. tb. 32.; one at Paris, Journ. des Sav. 1834. p. 285. f. The boy standing, with the goose, a figure of graceful and naïve character, in the Mus. of Leyden, Micali, tv. 43. g. The Mars of Todi, Bull. 1837. p. 26. Int. Bl. der A. L. Z. 1836. No. 6. Kunstbl. 1838. No. 65; an unknown combatant perfectly similar in England, specimens of anc. sculp. ii, 4. [and in the Mus. at Florence, Micali, Mon. 1833. tv. 39. Copy of the warrior of Todi Mus. Chiaram. ii. tv. B. M. Gregor. i. tv. 29. 32—39. 45.] Comp. also, besides Gori M. Etr. i., Micali, tv. 29. 32—39. 42—44, especially 32, 2. 6 and 33, as examples of the odd and disproportioned kind; 29, 2. 3, orientalizing figures with wings (from a sepulchre at Perugia); 39, an early Greek figure of a hero, but with Etruscan peculiarities of costume; 35, 14 (Hercules), 36, 5 (Pallas), 38, 1 (a hero) similar to the early Greek works, but more clumsy and awkward; 38, 5, as an example of Etruscan exaggeration in the expression of force; 44, 1, the boy of Tarquinii in a later style, but still harder than the one above described at f. Perugia furnishes most bronze figures, Gerhard, Hyperb. Röm. Studien, s. 202. Eleven small figures, Mon. d. Inst. ii, 29. Annali viii. p. 52. [The oldest of all a female bust from the so-called grotta Egizia near the Polledrara at Vulci, in Braun's possession, Bull. 1844. p. 106. Comp. Micali, Mon. inéd. 1844. tv. 4—8. ibid. tv. 11—16. Bronze figures and implements from Falterona in 1838. tv. 17—19. other bronze figures and reliefs. There is also from Vulci one of the finest bronze statues, in Grecian style, of the period of the emperors, erroneously taken for Pallas Ergane, from a helmet found at the same time, as the head which had been fixed on was wanting in Munich, Bull. 1835. p. 11. 120. 1836 p. 145. Kunstbl. 1838. s. 78. 349. Zschr. f. A.W. 1839. s. 192. M. Chiaram. ii. tv. 1.]

173. Moreover, the work of the toreutes (*ciseleur, graveur, 1 orfèvre*) was especially prized in Etruria, nay Tyrrhenian bowls of embossed gold, and all sorts of bronze works, such as candelabra, were in demand at Athens itself, even at the time when art was at its highest point of cultivation; in like manner silver cups, thrones of ivory and precious metal, as the curule chairs, facings of brass, silver and gold for state-chariots (*currus triumphales, thensæ*), and richly decorated ar-

- mour were made in great quantity and of high excellence.
- 2 There have been even preserved in sepulchres many specimens of embossed work, which served as ornaments for such
- 3 articles. They are handled in an antiquesly elegant and careful style. To this class likewise belong the bronze mirrors (formerly called *pateræ*), together with the so-called mystic *cistæ*, which latter were derived from Latium indeed, but at a time when Etruscan styles in art were still prevalent there.

1. On Etruscan vessels of bronze and precious metals, Athen. i. 28 b. xv, 700 c. and the enumeration in the author's Etrusker ii. s. 253. On the triumphal chariots and thensæ, i. s. 371. ii. s. 199. Handle of an Etruscan brazen vessel in fantastic style, Gerhard Ant. Bildw. ci.

2. A collection of Tyrrhene candelabra displaying a bold invention, especially in animal and monster ornaments, in Micali, tv. 40. There were found in a sepulchre at Perugia in the year 1812, beside various round figures, several bronze plates which adorned a chariot; some of them remained at Perugia, and some were brought to Munich (n. 32—38); they present in embossed relief with engraved lines, and in a rude Tuscan style, monsters, gorgons, beings compounded of fish and men or horses, and a boar-hunt. Vermiglioli, Saggio di Bronzi Etr. trovati nell' agro Perugino. 1813. Inghir. iii. tv. 18. 23 sqq. Ragon. 9. Micali, tv. 28. [A bronze chariot from Vulci very much patched together and with a few winged figures, as facing pieces, the two wheels very large, the end of the axle-tree a beautiful ram's head, in the poss. of the prince of Mussignano at Rome. Fine tripod from Vulci, M. d. I. iii, 43. Ann. xiv. p. 62. Three others, Mon. ii, 42. Annali ix. p. 161. An incomparable candelabrum from Vulci, §. 63. R. 1. Bronze vessels of all sorts, also with sculptures, from the tombs of Cere, Vulci, Bomarzo Mus. Gregor. i. tv. 1—21. 38—42. 46—75. ii. tv. 101—106. (Statuettes only i, 43. ii, 103. L. Grifi Monum. di Cere ant. R. 1841. fol. 12. pl. extremely antique and sometimes rude.] From Perugia are also derived three other plates, which form the foot of a candelabrum, with figures of deities in relief (Juno Sospita, Hercules, Hebe?), at Munich (n. 47) and Perugia, Inghir. iii. tv. 7. 8. Ragon. 3. Micali, tv. 29. Further, the fragmentary bronze plates exhibiting remarkable care in the antique treatment, which represent a war-chariot, and, as it seems (?), an Amazonian battle (Micali, tv. 30), together with other interesting articles of a similar description. Moreover, embossed silver plates with ornaments of gold riveted on them (therefore works of the empæstic art, §. 59), which represent an equestrian fight, and a battle of wild beasts, now in the British Museum. Millingen, Un. Mon. ii, 14. Micali, tv. 45. In 1829 eleven bronze shields were found in a Tarquinian sepulchre with heads of lions and panthers, and bulls with human countenance embossed; the eyes coloured in enamel. Bull. d. Inst. 1829. p. 150. Micali, tv. 41, 1—3. Other shields with stripes of figures of men and animals, see Ann. i. p. 97. Silver vase from Clusium, with the representation of a pompa in the archaic style. Dempster i. tb. 78. Inghir. iii. tv. 19. 20. [An Etr. mirror case in arabesque style. Spec. ii, 6. Gold fibulæ, Micali, tv. 45, 3. Gerhard Bull. 1830. p. 4—9. [One of the most remarkable Etr. works is the large sepul. lamp (λύχνος), found in 1741 from the neighbourhood of Crotona

placed in the public Museum there. Bull. 1840. p. 164. Mem. d. I. iii, 41. 42. Ann. xiv. p. 53. Micali, M. I. 1844. tv. 9. 10; on the bottom a Medusa, 16 lights around, and as many figures, satyrs and sirens alternately; 170 Tuscan pounds in weight. Plin. xxxiv, 8. placuere et lychnuchi pensiles in delubris—also in tombs. Tripod from Vulci, Luynes Nouv. Ann. de l'Inst. Archéol. ii. p. 237. pl. 24. 51 tripods in pl. C.]

3. The so-called pateræ, as mystic mirrors, are treated off in greatest detail by Inghir. ii. p. 7 sqq. R. Rochette, M. I. p. 187; however, the use of mirrors in the mysteries of the Etruscans has not yet been pointed out; the author holds them to be mirrors (χαλκᾶ ἑσπετρα) which were put into the grave with the dead among other utensils and treasures of life (κτερίσματα). Gött. G. A. 1828. s. 870. 1830. s. 953. [No one any longer doubts that they were mirrors, neither will the distinction into domestic and mystical hold good. Only Micali defended the pateræ and adheres to them even in his last work, as Thiersch did in the Jahresberichte der k. Berl. Akad. of 1829–31. vii. s. 53 f. Lanzi, L. Vescovani and Inghirami recognised them as mirrors, and such are often found painted on vases, for example, with judgments of Paris and in wall paintings (Pitt. d'Ercol. iii, 26). Zahn New Series ii, 10.] There are also extant mirror-covers in a similar style. (λαφεῖον στρογγύλον Aristoph. Nub. 751. λύφειον Hesych.) The figures on the reverse are mostly but outlines, seldom in relief, generally in a later, sometimes effeminate, sometimes exaggerated style; the subjects mythological, and in great part erotic; but also often treated merely as an indifferent ornament. Many in Lanzi, Saggio ii. p. 191. tv. 6 sqq. Bianconi, De Pateris Antiquis. Bon. 1814. There are some of the Borgia and Townley pateræ engraved on separate leaves. Inghir. ii. Pl. i. and ii. Micali, tv. 36, 47, 49, 50. The finest specimen [of pure Greek art] is the mirror found at Volci, in the possession of Gerhard, where, in a design full of soul and grace, Dionysus, in the presence of the Pythian Apollo, embraces Semele, who had been brought up from the infernal world. See Gerhard, Dionysus and Semele. B. 1833. On others, see §. 351, 3. 367, 3. 371, 2. 384, 2. 396, 2. 410, 4. 413, 2. 414, 2. 4. 415, 1. 430, 1. and elsewhere. The Palæstrian cista from San Luca now in the Mus. Gregor. i, 37. [Gerhard Etr. Spiegel 1. 2. Th. Götterbilder 2. Th. Heroenbilder 1843. 1845. 4to. 240 Taf. E. Braun Tages u. des Hercules u. der Minerva heilige Hochzeit. München 1830. fol. comp. Rhein. Mus. i. s. 98. Mus. Gregor. i. tv. 22—36.]

These mirrors are sometimes found in the sepulchres with other articles of dress and the bath (as, according to Pliny xxxvi, 27, specula et strigiles were placed in the graves), in little round boxes of embossed bronze, which are now also called *cistæ mysticæ*. See especially Lami, Sopra le ciste mistiche, and Inghir. ii. p. 47. tv. 3. [Plautus Mostell i, 3, 91. cum ornamentis arcula.] On the lids of these stand figures as handles; claws of animals form the feet; engraved designs decorate vessel and lid. Most of them come from Præneste, where they seem to have been preserved in the temple of Fortune as consecrated gifts from women. The best known are: 1. That adorned with beautiful and interesting representations from the mythus of the Argonauts (The landing in Bithynia, Amycus and Polydeuces), with the inscription, *Novios Plautios med Romai fecid, Dindia Macolmia filea dedit*; from which we must assign the work to about the year 500 a. u. M. Kircheriani Aerea i. The Mag-

nulii, Plantii are Prænestines, Grotefend A. L. Z. 1834. No. 34. [but the Novios who executed the work at Rome was an Oscan from Capua; comp. Mommsen Oskische Studien, S. 72. A drawing in Gerhard's *Spiegel* i, 2. Father Marchi will publish one worthy of the great artist. Another work on this incomparable cista by Emil Braun with most excellent designs will appear in Leipzig, and the designs of Bourpis, a legacy from Bröndsted, have already appeared at Copenhagen, engraved at Paris by de Cogny. Comp. Heyne *Ant. Aufs.* i. 48. *M. ProCl.* i. p. 81. The Rom. Coll. possesses two other works of Oscan artists, a Jupiter with C. POMPONIO QVIRINA (the tribus) FECID and a beautiful Medusa with C. OPIOS FECID. Pupidiis Stenisis was an Oscan vase painter, *Bull.* 1846. p. 98. Oscan goblets in the Mus. at Berlin, No. 1613-18 of the vase collection.] 2. The one found in 1826, in which *cista*, lid and mirror are ornamented with the mythi of Achilles, in R. Rochette, *M. I.* pl. 20. p. 90. Stackelberg, *Kunstbl.* 1827. St. 32. 33. [47. *Gal. Omer.* 167.] 3. The one found in 1786, in the British Museum, with the sacrifice of Polyxena, and at the same time of Astyanax, in R. Rochette, pl. 58. In opposition to this, Welcker in the *Rhein. Mus.* iii, 605. [Gerhard *Etr. Spiegel.* Tf. 15. 16 as a dead offering of Achilles for Patrocles.] On the Bröndsted and nine other *cistæ* which have become known, Gerhard, *Hyperb. Röm. Studien*, s. 90. R. Rochette, p. 331. A *cista* with *patera* found at Palestrina in 1794 described by Uhden. See Gerhard *Archæol. Intell.* Bl. 1836. s. 35. Bröndsted *de cista aerea Prænestina* Havn. 1834. A mirror in it with Aurora. [The fifth was found at Præneste in 1817, *Mem. Sulle belle arti R.* 1817. Apr. p. 65. Fr. Peter in the *Ann. d. Acad. di Lucca, Kunstbl.* 1818. No. 2. *Cistæ* of this kind were found also at Vulci, and one at Baseggio in Rome. The fine *cista* from the Academy of S. Lucas is now in the Mus. *Gregor.* i, 37.]

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- 1 174. There was less attention paid in Etruria to carving in wood (clay images supplied the want of the Grecian ξύλα)
  - 2 and to sculpture in stone; only a few stone figures show by their careful and severe treatment that they come down from
  - 3 the flourishing era of Etrurian art; the usually painted, sometimes gilded bas- and haut-reliefs of the cinerary urns,—which sprang out of abridged stone-coffins,—belong, with few exceptions, to a handicraft-like style of technical treatment characteristic of later times, probably in great part to the period of Roman ascendancy.

1. *Plin.* xiv, 2. xxxvi. 99. [? xxxiv, 16. xxxv, 45.] *Vitruv.* ii, 7. The marble of Luna not yet employed in sculpture. See Quintino, *Mem. della R. Acc. di Torino.* T. xxvii. p. 211 sq.

2. So the reliefs on cippi and bases of columns in Gori, *M. Etr. i.* tb. 160. iii. cl. 4. tb. 18. 20. 21, in Inghir. vi. tv. A. (Mi Afles Tites, &c.) c. D. E. l. p. 5. z a. Micali, tv. 51, l. 2. 52—56 (Reliefs dug up at Clusium and in the neighbourhood, which mostly represent funeral ceremonies, and have a simple antique character; comp. Dorow, *Voy. Archéol.* pl. 10, 3. 12, 2. [Micali, *M. Ined.* 1844. tv. 22. a four-cornered pedestal with death-bed, funeral procession, banquet and games from the neigh-

bourhood of Chiusi, now in Berlin; similar tv. 23—26. Sepulchral reliefs, tav. 48. 49, Gorgon masks, 50. 51.] Rudely executed and obscene reliefs on a wall of rock at Corneto, Journ. des Sav. 1829. Mars. To this class belong the antique figures of animals, sphinxes and men hewn out of a sort of peperino which are found on the Cocumella and the entrances of the sepulchres of Volci, M. I. d. Inst. tv. 41, 9. 12. Micali, tv. 57, 7.

3. The urns were of alabaster (Volaterræ), calcareous tufa, travertine, and very often of terracotta (Clusium). The subjects: 1. From the Greek, chiefly the tragic mythology, with frequent reference to death and the infernal world; moreover Etruscan figures of Mania, Mantus (Charun) with the hammer, the furies. Ambrosch de Charonte Etr. Vratisl. 1837. 4to. E. Braun Ann. ix. p. 253. [Charon XAPV, on an Etruscan vase together with the death of Ajax, and with Penthesilea, Mon. del I. ii, 9. Ann. vi. p. 274. On an amphora with Alcestis Charon with his hammer beside another death-demon with a serpent. But on an earthen cista Charon appears with hammer and the oar, which was denied by Ambrosch; the entrance for the dead enwreathed with skulls of animals. Charon's hammer, Archæol. Zeit. 1846. s. 350.] 2. Scenes of splendour from life: triumphal processions, pomps, banquets. 3. Representations of death and the life to come: leave-takings; death-scenes; journeys on horseback, on sea-monsters. 4. Fantastic figures and mere decorations. The composition mostly skilful, the execution rude. The same groups are repeated with different signification. The reclining figures above (*accumbentes*) are often portraits, hence the disproportioned size of the heads. The Bacchian worship was already banished from Italy at the time of these works; only one older sarcophagus from Tarquinii (Micali, tv. 59, 1) has the figure of a priest of Bacchus on the lid. The inscriptions mostly contain merely the names of the deceased, in a later character. (The Etruscan language and character perished after Augustus, and before Julian.) Uhden, Abhandl. der Akad. von Berlin vom J. 1816. s. 25. 1818. s. 1. 1827. s. 201. 1828. s. 233. 1829. s. 67. Inghir. i. and vi. v 2. Micali, tv. 59. 60. 104—112. Several published by Zoëga (Bassir. i. tv. 38—40, R. Rochette, Clarac and others. Individual examples, §. 397. 412, 2. 416, 2. 431. and elsewhere. [Urn from Cere, Bomarzo and other places partly of clay, Mus. Gregor. i. tv. 92—97. Those of a tomb at Perugia, with inscriptions, Bull. 1845. p. 106.]

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175. The Etruscans, who took pains to adorn the body in 1 every way, and were therefore very fond of rings, practised engraving on precious stones at an early period; several scar- 2 abæi of the oldest style, judging from the characters inscribed on them and the places where they were found, are decidedly Etruscan. The steps by which the art advanced, have been 3 stated above (§. 97); on the highest which the Etruscans attained there is combined an admirable delicacy of execution with a predilection for violent postures and overcharged display of the muscles, whereby even the choice of the subjects was mostly determined. Circular plates of gold also, with en- 4

graved or even impressed figures of an arabesque description, have been found in the most recent excavations, by which altogether the richness of the Etruscans in articles of decoration which was made known to us by the ancients, has received a remarkable confirmation.

2. For the Etruscan origin Vermiglioli, *Lezioni di Archeol.* i. p. 202. *Etrusker* ii. s. 257. comp. also R. Rochette's *Cours*, p. 138. [Scarabæus with Greek inscr. found in Ægina and also in Greece, Finlay in the *Bull.* 1840. p. 140. Since then many have come to light there.] To the earlier known chefs-d'œuvre—the gem with the five heroes against Thebes (found at Perugia), Theseus in the infernal world, Tydeus ἀποζυόμενος, Peleus squeezing the water from his hair (Winckelm. *M. I.* ii. n. 101. 105. 106. 107. 125. *Werke* vii. tf. 2. 3. a similar figure, Micali, *tv.* 116, 13.), are now added Hercules slaying Cynus (*Impronti d. Inst.* i, 22. Micali, *tv.* 116, 1), Hercules sorrowfully musing (Micali, *tv.* 116, 5), Hercules opening the cask of Pholus (Micali, *tv.* 116, 7), and others, found particularly at Volci and Clusium. [The so-called Etruscan gem-border.]

4. There are various of these engravings on gold-rings given in the *Impronti d. Inst.* I. 57—62, III, 58—62, very Phœnician, and in Micali, *tv.* 46, 19—23; in all there is exhibited a striving at monstrous combinations, which took advantage especially of Babylonio-Phœnician works of the kind. There is in Micali, *tv.* 45. 46, a collection of gold buckles (one very large put together in a rude taste, and adorned with engraved combatants, lions, birds ill-proportioned in design) and clasps (which are sometimes very finely decorated with sphinxes and lions), necklaces, and pendants (among them Egyptian Phthas-idols of enamelled terracotta, in Etruscan chasing), diadems, chains, rings, and other articles of decoration. Comp. Gerhard, *Hyperbor. Röm. Studien*, s. 240. A neck ornament, *Mon. d. Inst.* ii, 7. *Annali* vi. p. 243. Discoveries at Cære, *Bull.* 1836. p. 60. 1839. p. 19. 72 (this last similar to Micali, 45, 3). [The different crowns and garlands, sacerdotal breast-plates, the necklaces and bracelets, rings and clasps, and so forth of the new papal collection, *Mus. Gregor.* i. *tv.* 67—91. *Grifi Mon. di Cere*, *tv.* 1. 2. P. Secchi *Tesoretto di Etr. arredi in oro del Cav. Campana*, *Bull.* 1846. p. 3. The Campana collection is rich in the most curious articles, which are not confined to the Etruscan, and which display a skill and delicacy of workmanship now unattainable, although it is inferior to the *Mus. Gregor.* in numbers. The bracelet mostly as an Italic national ornament according to K. F. Hermann *Gött. Gel. Anz.* 1843. s. 1158. 1844. s. 504. Schiassi sopra una armilla d'oro del M. di Bologna. *Bol.* 1815. 8vo.]

- 1 176. In coins the Etruscans had at first their native system—cast pieces of copper, perhaps originally four-cornered, which
- 2 represented the pound with its parts. The types are sometimes very rude; they show, however, an acquaintance with Greek coin-figures of Ægina, Corinth, and other places (tor-
- 3 toises, Pegasus, shells, and the like); many of them have even a noble Greek style. Etruria came nearer to Greece in her silver and gold coins, but such were struck only by a few cities.

1. There is *Æs* grave of Volaterræ, Camars, Telamon, Tuder, Vetto-na and Iguvium, Pisaurum and Hadria (in Picenum), Rome (since Ser-vius) and many unknown places. The *as*, originally equal to the *libra* (λίτρα), is denoted by I or L, the decussis by X, the semmissis by C, the uncia by O (globulus). Continual reductions on account of the rising price of copper (originally the *libra* = obolus, 268 : 1), hence the age of *asses* can be nearly determined by the weight. From 200 (Servius) to 487 *a. u. c.* the *as* sinks from 12 to 2 unciae. The four-cornered pieces with an ox are votive coins according to Passeri.—Passeri, Paralipomena in Dempst. p. 147. Eckhel, D. N. i, i. p. 89 sq. Lanzi, Saggio T. ii. Niebuhr, R. H. i. p. 458 sqq. Etrusker i. s. 304—342. Copies especially in Dempster, Guarnacci, Arigoni, Zelada; brimstone impressions by Mion-net. [Jos. Marchi and P. Tessieri *L'æs* grave del M. Kircheriano ovvero le monete primitive de' popoli dell' Italia media. Rom. 1839. 4to. Pl. obl. fol. Millingen opposed with soundest criticism Considér. sur la numism. de l'ancienne Italie. Florence 1841. Supplément Flor. 1844. Gennarelli *La moneta primitiva e i mon. dell' Italia ant.* R. 1845. 4to. Lepsius ueber die Tyrrhen. Pelasger in Etrurien u. ueber die Verbreitung des Ita-lischen Münzsystems von Etrurien aus. Leipz. 1842.]

2. Many of Tuder for example, with wolf and cithara, are in a good Greek style. The Janus of Volaterræ and Rome is for the most part rudely designed, without a Greek model.

3. Silver coins of Populonia (Pupluna x. xx.) similar to those of Ca-mars, perhaps chiefly from the fifth century of Rome. Gold of Populo-nia and Volsinii (Felsune). At Rome the Denarii (1-84th of a pound) begin *a. u.* 483.

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177. Etruscan painting, in like manner, is only a branch 1  
of the Greek; mural painting, however, seems to have been  
practised here sooner than we hear of it in Greece. Numer- 2  
ous sepulchral chambers, especially at Tarquinii, are painted  
with figures in variegated colours which, without much striv-  
ing at truth to nature, rather having a harmonic effect for  
their aim, are laid almost pure and unmixed on the stucco  
with which the walls of these grottoes are coated over. The 3  
style of drawing passes from a severity and care which show an  
affinity to early Greek works, into the hasty and caricature-like  
manners which prevailed in the later art of the Etruscans.  
According to Pliny, wall-paintings of distinguished beauty were  
also executed in Italy (Cære, Lanuvium, Ardea), but of course  
not until after the times of Zeuxis and Apelles. Greek vase- 4  
painting became earlier known to the Etruscans (§. 75); how-  
ever that people must have found it more advantageous in  
general to make use of Greek manufactures, whether these  
were introduced by commerce through Tarquinii, Adria, and  
other towns where art was cultivated, or whether they were  
made by Greek artists in the country (comp. §. 99, 2. 257).  
Only the comparatively few vases, inferior in artistic value, 5

which are inscribed with Etruscan characters, can afford a sure criterion by which to distinguish Etruscan and Greek productions.

2. 3. The Etruscan sepulchral paintings fall into two classes. 1. The earlier ones, approaching nearer to the Greek style, also adhere in the subjects to Greek customs and ideas. To this class belong a. the grotto del fondo Querciola (discovered in 1831), of remarkably pure and simple design; banquets of the dead; a procession to the tomb which is filled with vases placed over one another. *M. I. d. Inst. tv. 33.* b. The grotto del fondo Marzi (1830); the style of drawing Etruscan exaggerated, banquets and dances of the dead in vine-arbours and gardens, as in Pindar, after Orphean sources. *M. I. d. Inst. tv. 32.* c. d. e. The three sepulchres opened in 1827, and delineated by Baron v. Stackelberg and Kestner, previously made known [the engravings have been lying for years with Cotta] by Micali, *tv. 67. 68.* The inscriptions, *Bullet. d. Inst. 1833. fol. 4.* Banquets (of the deceased or those performing the obsequies), procession to the tomb, gymnical games, chariot races with spectators on platforms. The least carefully painted grotto is remarkable for the Etruscan proper names over the figures of those celebrating the festival of the dead. *Comp. R. Rochette, Journ. des Savans 1828. p. 3. 80. Kestner, Ann. d. Inst. i. p. 101. Stackelberg in Jahn's Jahrb. i. s. 220.* [Hypogæi or sep. caverns of Tarquinii by Rev. C. Byres, edited by Frank Howard, *L. 1842. fol. Mus. Chiusin. ii. tv. 181—185.* The pictures of the Tarquinian grottoes also in the *Mus. Gregor. i. tv. 99—104*, after the copies on the walls of the museum as well as at Munich.] f. Grotto of Clusium (also in 1827) with chariot races and gymnical games, which are painted on the tufa itself in a careless but bold style. On the last discovered subterranean pictures in sepul. of Chiusi, *Annali vii. p. 19.* 2. The later ones, which have nothing of the severity of the old style but an easy and sometimes, by overstretching the figures, caricatured design; here also the subjects are taken more from Etruscan religion, perhaps from the Acheruntian books of the day. Of this class is the Tarquinian tomb in which white and black genii, armed with hammers, contend for the possession of the deceased. See Wilcox, *Philosoph. Trans. liii. tv. 7—9.* Agincourt, *Hist. de l'Archit. pl. 10, 1. 2.* Inghir. *iv. tv. 25—27*, and *vi. tv. c. 3.* Micali, *tv. 65.* Another tomb (Dempster *ii. tb. 88.* Aginc. *pl. 11, 5.* Inghir. *tv. 24*) shows the damned hung up and punished with instruments of torture. The earlier accounts of the painted hypogæa of Etruria are summed up by Inghir. *iv. p. 111—144; comp. C. Avvolta, Ann. d. Inst. p. 91. Bull. 1831. p. 81.* Gerhard, *Hyperb. Röm. Stud. s. 129. comp. p. 234.* On three newly discovered Tarquinian sepulchres with excellent paintings, *Bullet. 1832. p. 213.* [Kestner on two sepulchres discovered in Vulci at Ponte della Badia, *Bull. 1833. p. 73. M. d. I. ii. 2—5.* Orioli *Ann. vi. p. 153—190.* Wall paintings of a tomb at Veii, decorated with figures of athletes, in Micali, *M. I. 1844. tv. 58;* of one with sphinxes, horses, panthers in the style of Thericles, see *Bull. 1843. p. 99 sqq.* Other tombs at Veii have been since opened by Campana.]

5. Among the vases of Volci there are only three that have Etruscan inscriptions which refer to the subjects painted; [there is one in Braun with a sentence in the Etr. character; Prince Borghese found at Bomarzo



early in 1845 a small vase with the Etr. alphabet complete, comp. Mus. Gregor. ii. tv. 103; two goblets from Bomarzo with names, Bull. 1846. p. 105.] on several others, of rudest workmanship, there are painted Etruscan names of persons (Kale Mukathesa) according to Gerhard, Ann. d. Inst. iii. p. 73. 175. Micali, tv. 101. In subsequent excavations instituted by Baron Beugnot other two pictures of a vase were found, which by the mixture of Etruscan genii and the inscriptions (Aivas, Charun; Turms, Pentasila) maintain a great resemblance to the cinerary cistæ. Hallische ALZ. 1833. Intell. 46. M. d. I. ii, 8. Aivas throwing himself on his sword. Ataiun attacked by dogs, ii. 9. A. Aivas stabbed by another, a gladiatorial conceit, Charu present. B. A woman (HINΘIA), Charon (TVPMVCAS), a woman (ΠENTASILA), yellow figures, extremely rude drawing, Ann. vi. p. 264. Vase from Perugia, Ann. iv. tv. g. comp. v. p. 346. [Meloger and Atalanta according to Zannoni in the *Antologia di Firenze*.] Mirror with numerous inscriptions, Bull. 1835. p. 122. 158. A bowl found at Clusium has a gorgoneion with Etruscan inscription. Micali, tv. 102, 5. A fragment of a vase, of better workmanship it seems, with Etruscan inscription (Tritun, Alacca) in Inghir. v. tv. 55, 8. There was also found at Volci a goblet with the voyage of Odysseus past the Island of the Sirens, and the inscription *Fecetiai pocolom* (ALZ., *ibid.*), and also at Tarquinii a vase with a figure of Eros in later style, and the words *Volcani pocolom*. Levezow Berl. V. no. 909, in Orte two drinking cups with rude figures, Lavernæ poculum, Salutes poculum, Bull. 1837. p. 130, proofs that painted vases were still manufactured in Etruria even when it was subject to the Romans in the sixth century of the city. [Millingen was last in possession of the two Durand goblets, not *Fecetiai* but *Æcetiæ pocolom*, so that Secchi (erroneously) read *Egeriæ* and *Belolai pocolom*. In the Gregor. Mus. Lavernæ pocolom and *Keri pocolom*. (that is, *Ceri Mani*.) Etruscan vases in Micali, M. Ined. 1844. tv. 35—47, in Berlin after Gerhard's newly acquired monuments, n. 1620—29. 1790—95. Of those goblets there are according to Millingen's statements about 6 known with Etruscan characters, and another with inscription but without figures.]

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178. Now what results, for the entire development of art 1  
in Etruria—partly from the consideration of these different  
species of art and classes of monuments, and partly from some  
intimations of the ancients—is nearly this: that the power- 2  
ful, indeed, but, at the same time, sombre and severe spirit of  
the Etruscan nation, which was denied the free creative fancy  
of the Greeks, showed itself in art much more receptive than  
productive, inasmuch as at its early acquaintance with the  
works of Greek, especially Peloponnesian artists, it faithfully  
appropriated their style, and adhered to it for centuries; not 3  
neglecting, nevertheless, to avail itself also, for decorative  
statuary, of the unintelligible, but for that very reason more  
interesting forms which commerce with the East introduced;  
while at the same time the taste for bizarre compositions and  
distorted shapes which was inborn in the Etruscan race, mani-

fested itself here and there in different ways and in all sorts  
 4 of works;—but that when art in Greece attained its highest  
 stage, the intercourse of the two nations, on the one hand,  
 was too restricted by reason of various events,—especially the  
 Samnitic conquest of Campania about the year of Rome 332  
 —and on the other, the Etruscan nation itself was already too  
 much broken, too degenerate and inwardly decayed, and after  
 all did not possess sufficient artistic spirit to be able to ap-  
 propriate art in an equal degree when carried to perfection;  
 5 hence, notwithstanding the excellence of particular perform-  
 ances, the art of the Etruscans, on the whole, declined into a  
 sort of plodding handicraft, and lost all pretension to Greek  
 6 elegance and beauty. Accordingly, the art of design was  
 always a foreign plant in Etruria, foreign in forms, foreign in  
 materials which she borrowed almost entirely, not from the na-  
 tional superstition, which was but ill-adapted to artistic repre-  
 sentations, but from the divine and heroic mythi of the Greeks.

2—5. Accordingly the Etruscan works fall into five classes: 1. The  
 real Tuscanica, Quintil. xii, 10. *Τυρρηνικά*, Strab. xvii. p. 806 a., works  
 which are placed in the same rank with the earliest of Greek art. Heavier  
 forms, and details of costume, as well as the almost universal want of  
 beard in the Etruscan works of art, constitute the difference. To this  
 class belong many bronzes and engraved works, some stone statues, many  
 gems, some pateræ, and the older wall-paintings. 2. Imitations of orien-  
 tal, chiefly Babylonian, figures which had become diffused by tapestries  
 and engraved stones; always merely in decorative statuary of an ara-  
 besque character. Thus on the Clusinian vases, whose figures often recur  
 on Perso-Babylonian stones (as the woman holding two lions in Dorow,  
 Voy. Archéol. pl. 2, l. b., is very similar to that in Ouseley, Travels i.  
 pl. 21, 16), and at the same time bear a great resemblance to those on the  
 so-called Egyptian vases (§. 75), (for instance, quite the same female  
 figure strangling two geese, appears on both, Micali, tv. 17, 5. 73, 1); and  
 on engraved stones, especially where there are animal compositions  
 (comp. §. 175), and battles of wild beasts similar to those of Persepolis.  
 That the Greek monstra did not yet satisfy the Etruscans is shown by  
 the figure of the scarabæus in Micali, tv. 46, 17; a centaur of the an-  
 tique form, with gorgon-head, wings on the shoulders, and the fore-feet  
 like the claws of an eagle. 3. Intentionally distorted shapes, especially  
 in bronzes (§. 172) and in mirror-designs. Comp. Gerhard, Sformate  
 Imagini di Bronzo, Bulet. d. Inst. 1830. p. 11. The later wall-paintings  
 (§. 177) also belong to this class. 4. Works in a fine Greek style, very  
 rare; only a few mirror-designs and bronzes. 5. Works of the later me-  
 chanical exercise of art, which is to be observed in nearly all cinerary  
 urns. On the peculiar Etruscan profile in ancient works in stone, and  
 its difference from the Egyptian, Lenoir, Ann. d. Inst. iv. p. 270.  
 [Epochs of Etr. art according to Micali, Annali xv. p. 352 s. On Etruscan  
 antiquities, Quarterly Review, 1845. N. cli. by an eminent connoisseur.]

LITERATURE of the Etruscan antiquities of art. Thomas Dempster's  
 work (written in 1619) De Etruria Regali, l. viii. ed. Tho. Coke. F. 1723.

2 vols. fo. The engravings of works of art and explanations have been added by Ph. Buonarotti. A. F. Gori, *Museum Etruscum* 1737-43. 3 vols. (with Passeri's Dissert.) The same author's *Musei Guarnacci Ant. Mon. Etrusca* 1744 fol. *Saggi di Dissertazioni dell' Acad. Etrusca di Cortona* beginning from 1742, 9 vols. 4to. *Museum Cortonense a Fr. Valesio*, A. F. Gorio et Rod. Venuti *Illustr.* 1750 fo. Scipione Maffei, *Osservazioni Letterarii*, T. iv. p. 1-243. v. p. 255-395. vi. p. 1-178. J. B. Passeri in *Dempsteri libros de E. R. Paralipomena*, 1767 fo. *Guarnacci Origini Italiche*, 1767-72, 3 vols. fo. Heyne's *Treatises in the Nov. Commentarr.* Gott. iii. v. vi. vii. *Opusc. Acadd. T.* v. p. 392. Luigi Lanzi, *Saggio di Lingua Etrusca* 1789. 3 vols. (who after the example of Winckelmann and Heyne in some measure cleared up the field which was before in confusion). Franc. Inghirami, *Monumenti Etruschi o di Etrusco nome*, 7 vols. text in 4to. 6 vols. engravings, fo. 1821-1826. Micali, *Storia degli Antichi Popoli Italiani*, 1832. 3 vols. a new edition of the work *Italia avanti il Dominio de' Romani*, the atlas of which, entitled *Antichi Monumenti*, far surpasses earlier ones in copiousness and importance of the monuments comprised in it, and therefore is here alone made use of. [The last collection not less rich, *Mon. ined. a illustraz. della storia d. ant. pop. Ital.* Firenze, 1844. 2 vols. fol. *Comp. Annali xv.* p. 346. R. Rochette *Journ. des Sav.* 1845. p. 349. Cavedoni *Oss. crit. sopra i mon. Etr. del Micali*, Modena 1844. 8vo.] *Etr. Museo Chiusino dai suoi possessori pubbl. con brevi espos. del Cav. Fr. Inghirami*, P. I. 1833. P. II. 1832 (sic). [*Musei Etrusci quod Gregorius XVI. in ædd. Vatic. constituit.* P. I. II. 1842. 2 vols. fol.] Smaller works by Vermiglioli, Orioli, Cardinali and others.

### 3. ROME BEFORE THE YEAR OF THE CITY 606 (OL. 158, 3).

179. Rome, which was an inconsiderable town before the 1 dominion of the Etruscans, received through them the structures that an Etruscan capital required, and at the same time a circuit of very considerable extent (about seven millia). Its 2 temples also were now provided with statues of which Rome is said to have been entirely destitute before; however, the 3 gods of Rome long remained of wood and clay, the work of Etruscan artists or handicraftmen.

1. To these belong the great Cloaca (§. 168), the laying out of the Forum and Comitium, the Circus (§. 170), the Capitoline temple (§. 169), the prison (robur Tullianum, S. Pietro in Carcere), which sprang from the *latomia* of the Capitoline hill, the temple of Diana on the Aventine, the wall of Tarquinius or Servius (Niebuhr i. p. 394), and the Servian walls (Bunsen, *Beschreibung Roms* i. s. 623). On the substructions of the Via Appia in the vale of Aricia and the tomb of the Horatii and Curiatii M. d. I. ii, 39. Canina *Ann.* ix. p. 10.

2. On the worship without idols at Rome before the first Tarquin, Zoëga de Obel. p. 225.

3. *Comp. Varro in Plin. xxxv, 45. with Plin. xxxiv. 16.*

- 1 180. At the time of the republic the practical sense of the Romans, which was directed to the common good, urged them much less to what is called fine architecture than to the construction of grand works in water- and road-architecture; however, the military roads, which had a bottom of gravel, and were paved with large stones, did not make their appearance till the sixth century, and the extensive aqueducts  
 2 on arcades till the beginning of the seventh. Temples indeed in great number were vowed and dedicated at an early period even to allegorical deities; but few before those of Metellus  
 3 were distinguished by their materials, size or art. Men of course were lodged still more meanly than the gods; there was long even a want of great public courts and halls; and buildings for games were but slightly constructed for the temporary  
 4 object. And yet of the arts of design, architecture was most adapted to the Roman customs and views of life; a Roman named Cossutius built for Antiochus at Athens about 590 (§.  
 5 153, Rem. 4). The sarcophagi of the Scipios show how Greek forms and decorations had everywhere found entrance, but also how they were combined and mingled after the example of the Etruscans, without regard to destination and character.

1. The care of the Romans about road-making, aqueducts, and removal of filth, is placed by Strabo v. p. 235 in contrast with the indifference of the Greeks as to these things. Draining of the Alban lake about 359 (§. 168), of the Velinus by Curius 462. (Niebuhr iii. p. 265.) Aqueducts: Aqua Appia (under ground for 10 millia, 300 feet on arches) 442, Anio Vetus 481, Marcia 608, the Tepula 627, the Julia by Agrippa 719. (Frontinus de aquæduct. 1.) New Cloacæ 568. 719. Draining of the Pomptine marshes 592 (again under Cæsar and Augustus). Roads: Via Appia, 442 (at first unpaved; 460 it was paved with basaltic lava to a distance of 10 millia from the city); Flaminia 532. 565; improvement in road-making during the censorship of Fulvius Flaccus 578; excellent roads of C. Gracchus about 630. Bridges over the Tiber. Comp. Hirt, *Gesch. der Baukunst* ii. s. 184 ff.

2. The temple vowed by the Dictator Postumius, and dedicated in 261 by Sp. Cassius to Ceres, Liber, and Libera, near the Circus Maximus, is worthy of notice,—Vitruvius' model of the Tuscan order, the first, according to Pliny, which was adorned by Greeks, Damophilus and Gorgasus, as painters and statuaries in clay. The Temple of Virtus and Honor, dedicated by Marcellus 547, and decorated with Greek works of art. Temple of Fortuna Equestris, 578, built by Q. Fulvius Flaccus, systyle according to Vitruv. iii. 3; the half of the marble tiles of the Hera Lacinia were to have formed the roof. Liv. xlii. 3. The Temple of Hercules Musarum at the Circus Flaminius, built by M. Fulvius Nobilior, the friend of Ennius, 573, and adorned with brazen statues of the Muses from Ambracia. See Plin. xxxv. 36, 4., together with Harduin, Eumenius pro restaur. schol. c. 7, 3. and the coins of Pomponius Musa. Q. Metellus Macedonicus built 605, with the spoils of the Macedonian war, two temples to Jupiter Stator and Juno, in which marble first made its ap-

pearance, surrounded by a large portico (in 722, named after Octavia). Jupiter's temple peripteral, that of Juno prostyle, according to Vitruvius and the Capitoline plan of Rome. The former, according to Vitruvius, was built by Hermodorus of Salamis; according to Pliny, the columns were executed by Sauras and Batrachus of Lacedæmon (*lacerta atque rana* in columnarum spiris; comp. Winckelmann, W. i. s. 379. Fea, s. 459). Comp. Sachse, *Gesch. der Stadt. Rom.* i. s. 537. On the statues therein, § 160, 2. Hermodorus of Salamis also built the temple of Mars at the Circus Flaminius after 614. Hirt ii. s. 212.

3. A rude rebuilding of the city with unburnt bricks, 365. The first basilica mentioned (*βασίλική σταύ*) was by Cato 568; at an earlier period the temples of Janus served as places of assembly. Edifices by the censor Fulvius Nobilior 573 for intercourse. A *Senatus consultum* against permanent theatres (*theatrum perpetuum*) 597. comp. Lipsius ad Tac. Ann. xiv. 20. The *columna rostrata* of Duilius in the first Punic war. On other honorary columns, Plin. xxxiv, 11.

5. See especially the Sarcophagus of Cornelius Lucius Scipio Barbatus Gnaivod patre prognatus, etc. (Consul 454) in Piranesi *Monumenti degli Scipioni*, t. 3. 4. Winckelm. W. i. tf. 12. Hirt, tf. 11. F. 28. On the insignificant remains of republican Rome, Bunsen i. s. 161. On the tombs of the Scipios, Gerhard *Beschr. Roms* ii, 2. s. 121.

181. The plastic art, which was at the beginning very little 1 exercised among the Romans, gradually became important to them, through political ambition. The senate and people, 2 foreign states from gratitude, the Thurinians first, erected to meritorious men statues of brass in the forum and elsewhere; many even did so to themselves, as Spurius Cassius, according to Pliny, had already done about 268. The images of their 3 ancestors in the atrium, on the other hand, were not statues, but masks of wax designed to represent the deceased at processions. The first brazen statue of a deity was, according to 4 Pliny, one of Ceres, which was cast from the confiscated property of Spurius Cassius. From the time of the Samnitic wars, when the dominion of Rome began to extend over Magna Grecia, statues and colossi were likewise, according to the Greek custom, raised to the gods as consecrated gifts.

1. Pliny (xxxiv, 11 sqq.) indeed gives out many brazen statues as works of the time of the kings and the early republic, and even believes in statues of Evander's time, and in the dedication of a Janus by Numa, which indicated the number 355 by bending the fingers in the manner of the Greek mathematicians. But the most of those mentioned by him evidently belonged to a later period. The statues of Romulus and Camillus were in heroic nudity quite contrary to the Roman custom, unless Pliny (*ex his Romuli est sine tunica, sicut et Camilli in Rostris*) is to be explained from Asconius in Scaur. p. 30. *Orell. Romuli et Tatii statuæ in Capitolio et Camilli in rostris togatæ sine tunicis*. Romulus was an ideal figure, the head of which is preserved on coins of the Memmian family; the same applies to Numa (Visconti, *Iconogr. Rom.* pl. 1); on the

contrary, Ancus Marcius appears to have retained a family likeness of the Marcii. The following are more genuine works of the earlier period, viz., the Attus Navius (comp. with Pliny Cic. de Div. i. 11), the Minucius of the year 316, and the probably Greek statues of Pythagoras and Alcibiades (erected about 440), and of Hermodorus of Ephesus, a participant in the decemviral legislation. Comp. Hirt Gesch. der Bild. Kunst s. 271. Statues of Romans before Pyrrhus (454) Cicero Cael. §. 39. c. intpp.

2. See Plin. xxxiv, 14. In the year 593 the censors P. Corn. Scipio and M. Popilius took away all statues of magistrates around the forum which had not been erected by the people or senate. A statue of Cornelia, the mother of the Gracchi, stood in the portico of Metellus.

3. On the Imagines Majorum, Polyb. vi, 53. with Schweighäuser's note. Lessing Sämmtl. Schriften Bd. x. s. 290. Eichstädt iii. Prolusiones. Qu. de Quincy, Jup. Olymp. p. 14. 36. Hugo's Rechtsgesch. (eleventh ed.) s. 334. Appius Claudius first dedicated images of his ancestors on shields (comp. §. 345\*) in the temple of Bellona, which was vowed in the year 456 (not 259). Plin. xxxv, 3.

5. The Hercules dedicated on the capitol in 448 is worthy of remark (Liv. ix. 44); and also the colossal Jupiter consecrated by Spurius Carvilius on the capitol after 459, visible from the Jupiter Latiaris. It was cast from the magnificent armour of the sacred legion of the Samnites (comp. Liv. ix, 40. x, 38); at its feet was the statue of Carvilius cast from the filings (*reliquiis limæ*). Plin. xxxiv, 18. Novius Plautius, worker in brass at Rome, about the year 500, §. 173. Rem. 4.

- 1 182. In the consular and family coins (as those marked with the names of the superintendents of the Mint, especially the *tresviri monetales*, were called) the art gives evidence of great rudeness during the first century after the coining of silver began (483); the impression is flat, the figures clumsy, the Roma-head ugly. Even when the more multiplied family-types made their appearance, the art still remained rude and
- 2 imperfect. The early occupation with painting, especially in the case of Fabius Pictor, contrasting as it did with the
- 3 customs of Rome otherwise known to us, is remarkable. However, the application of painting to the perpetuating of war-like exploits and the adorning of triumphs also contributed to its being held in honour among the Romans.

1. The oldest consular coins had on the obverse the head with the winged helmet (Roma, according to others Pallas); on the reverse the Dioscuri, instead of whom, however, a chariot and horses (*bigati, serrati*) were soon introduced. The family coins had at first the general Roman emblems of the consular coins, only different gods were represented on the chariot; afterwards different types made their appearances bearing reference to the religion and history of the families. The denarius of the Pompeian family with the she-wolf, the children, and the *foetulus* is interesting. The wolf is well designed, probably after the Etruscan one (§. 172); every thing else still bad and rude. The principal works on this

portion of Numismatics by Car. Patin, Vaillant, Morelli, and Havercamp. Eckhel D. N. ii, v. p. 53 sqq. especially 111. Stieglitz, *Distributio numorum familiarum Roman. ad typos accommodata* (an instructive book). Lips. 1830. B. Borghesi on family coins in *Giornale Acad. T.* lxiv. lxx. Cavedoni *Monete ant. italiche impresse per la guerra civile*, Bullett. 1837. p. 199.

2. Fabius Pictor painted the temple of Salus, and that too in a masterly manner, in 451. Liv. x, 1. Plin. xxxv, 7. Val. Max. viii, 14, 6. Dion. Hal. Frgm. by Mai xvi, 6. Letronne *Lettres d'un Antiquaire*, p. 412. Append., p. 82. denies that the passage in Dionysius refers to Fabius. M. Pacuvius of Rudia, the tragedian (half a Greek), painted the temple of Hercules in the Forum Boarium about 560. *Postea non est spectata (hæc ars) honestis manibus*, Plin. A painter named Theodotus in Nævius (Festus, p. 204. Lindem.) [Panofka in the *Rhein. Mus.* iv. s. 133 ff.] about 530, was evidently a Greek, as well as the *τοιχογράφος* Demetrius, 590. Diodor. Exc. Vat. xxxi, 8. comp. Osann, *Kunstblatt* 1832. N. 74. [*τοιχογράφος* is only Osann's conjecture for *τοπογράφος*; *τοπιολογράφος* is more likely in the sense which we discover from Vitruvius, from *topia*; R. Rochette *Suppl. au Catal. des artistes*, p. 271 sqq. prefers *τοπογράφος*, although *τόπος* cannot be pointed out in the sense of landscape.]

3. Examples in Pliny xxxv, 7, especially M. Valerius Messala's battle against the Carthaginians in Sicily, 489, and Lucius Scipio's victory over Antiochus about 564. Lucius Hostilius Mancinus in 606 explained to the people himself a picture representing the conquest of Carthage. Triumphs made pictures necessary (Petersen, *Einleit.* s. 58); for that purpose Æmilius Paulus got Metrodorus from Athens (*ad excolendum triumphum*), Plin. xxxv, 40, 30.

## FIFTH PERIOD.

FROM THE YEAR 606 OF THE CITY (OLYMPIAD 158, 3) TILL THE  
MIDDLE AGES.

### 1. GENERAL REFLECTIONS ON THE CHARACTER AND SPIRIT OF THE TIME.

183. As the whole history of civilized mankind (with the 1  
exception of India), so also was the history of art now concentrated at Rome; but merely through the political supremacy, not on account of the artistic talents of the Romans. The Romans, although on one side intimately allied to the Greeks, were yet as a whole of coarser, less finely organized materials. Their mind was always directed to those external relations of 2  
men to one another, by which their activity in general is

conditioned and determined (practical life); at first more to those which concern the community (politics), then, when freedom had outlived itself, to those which exist between individuals (private life), especially such as arose with reference to external possessions. To preserve, increase, and protect the *res familiaris*, was nowhere so much as here regarded as a duty. The careless, unembarrassed, and playful freedom of mind which, heedlessly abandoning itself to internal impulses, gives birth to the arts, was a stranger to the Romans; even religion, in Greece the mother of art, was among them designedly practical, not only in its earlier form as an emanation of Etruscan discipline, but also in its later, when the deification of ethico-political notions prevailed. This practical tendency, however, was among the Romans combined with a taste for magnificence which despised doing things by halves, or in a paltry style, which satisfied every necessity of life in a complete and comprehensive manner by great undertakings, and thereby upheld architecture at least among the arts.

3. Compare on this point (a principal cause of the great perfection of the civil law) Hugo's History of Law, eleventh ed. p. 76. Juvenal xiv. shows how *avaritia* was inoculated in the young as good husbandry. Horace often places as in A. P. 323. the economico-practical education of the Romans in contrast with the more ideal culture of the Greeks. Omnibus, diis, hominibusque, formosior videtur massa auri, quam quidquid Apelles, Phidiasque, Græculi delirantes, fecerunt. Petron. 88.

184. The character of the Roman world in reference to art, throughout this period, can be best understood if viewed in four stages: 1st. *From the conquest of Corinth to Augustus*. The endeavours of the great to impose, and to gain the people by the magnificence of triumphs, and games of unprecedented splendour, drew artists and works of art to Rome. In individuals there was awakened a genuine taste for art, for the most part indeed united with great luxury, like the love for art of the Macedonian princes. The charm of these enjoyments was only enhanced in private life by the resistance of a party who cherished old-Roman predilections, although in public life these had apparently the ascendancy. Hence Rome was a rallying point for Greek artists, among whom there were many of great excellence who vied with the ancients; artistic science and connoisseurship here fixed their seat.

2. See §. 182, 3. M. Æmilius Scaurus, *Sullæ privignus*, in 694. brought to Rome for his games as ædile the pledged statues of Sicyon, Plin. xxxv, 40, 24. xxxvi, 24, 7. Pictures also were spoiled from want of skill, in cleaning for such purposes, xxxv, 36, 19. In Cicero's time magistrates often lent one another works of art from a distance, Cic. Verr. iv. 3,



Scenographic pictures, in which illusion was the highest aim, were also employed at the games. Plin. xxxv, 7.

4. See Cato's speech (557), Liv. xxxiv, 4. Plin. xxxiv, 14. Cicero was afraid to be held by the judges a connoisseur in art: nimirum didici etiam dum in istum inquiero artificum nomina. Verr. iv, 2, 7. Cicero's love for art, however, was very moderate, see Epp. ad Div. vii, 23. Parad. 5, 2. Not so with Damasippus, Epp. ibid. Horat. Sat. ii, 3, 64.

6. The *intelligentes* stood in contradistinction to the *idiótai*, Cic. ibid. But even Petronius' Trimalchio says amid the most ridiculous explanations of art: Meum enim intelligere nulla pecunia vendo. Important passages on connoisseurship in Dionys. de Dinarcho, p. 664. de vi Dem. p. 1108. [Juv. i, 56 doctus spectare lacunar.] The test was: non inscriptis auctorem reddere signis, Statius, Silv. iv, 6, 24. The *idiota*, on the contrary, were often deceived with famous names. Beck, De Nom. Artif. in Museum. artis interpolatis. 1832.

185. II. *The Time of the Julii and Flavii*, 723 to 848 <sup>1</sup>  
A. U. (96 A. D.). Prudent princes, by means of magnificent undertakings which also procured to the common people extraordinary comforts and enjoyments, brought the Romans into entire oblivion of political life; half insane successors, by the gigantic schemes of their folly, gave still ample occupation to the arts. Although art even in such times must <sup>2</sup>  
have been far removed from the truth and simplicity of the best ages of Greece, still, however, it everywhere manifested during this century spirit and energy; the decline of taste is yet scarcely observable.

1. The saying of Augustus: that he would leave the city *marmorea* which he had received *lateritia*. Nero's burning and rebuilding.

186. III. *From Nerva to the so-called Triginta Tyranni*, <sup>1</sup>  
96 to about 260 years after Christ. Long-continued peace in the Roman empire; splendid undertakings even in the provinces; a transitory revival of art in Greece itself through Hadrian; magnificent erections in the East. With all this <sup>2</sup>  
zealous and widely-extended exercise of art, the want of internal spirit and life is shown more and more distinctly from the time of the Antonines downwards, along with the striving after external show; vapidty and inflation combined, as in oratory and literature. The force of the spirit of Greco- <sup>3</sup>  
Roman culture was broken by the inroad of foreign ideas; the general want of satisfaction with the hereditary religions, the blending together of heterogeneous superstitions must have been in many ways pernicious to art. The circumstance <sup>4</sup>  
that a Syrian sacerdotal family occupied for a while the Roman throne had considerable influence. Syria and Asia Mi- <sup>5</sup>  
nor were at that time the most flourishing provinces, and an Asiatic character emanating from thence, is clearly observable in the arts of design as well as in literature.

3. The worship of Isis, which made violent intrusion about the year 700 *a. u.* and often served as a cloak to licentiousness, became gradually so prevalent that Commodus and Caracalla openly took part in it.—The worship of Mithras, a mixture of Assyrian and Persian religion, became first known in the Roman world through the pirates, before Pompey, and was established at Rome from the time of Domitian, and still more from the time of Commodus. The Syrian worship was in favour even under Nero, but became prevalent particularly from the time of Septimius Severus.—Add to this, the Chaldæan Genethliology; Magic amulets, §. 206; theurgic philosophy. Comp. Heyne, *Alexandri Severi Imp. religiones miscellas probantis judicium*, especially Epim. vi.: *de artis fingendi et sculpendi corruptelis ex religionibus peregrinis et superstitionibus profectis*, Opusc. Acad. vi. p. 273.

4. Genealogy also is of importance to the history of art:

			Bassianus	
			Priest of the sun at Emesa	
JULIA DOMNA			JULIA MÆSA	
the wife of Septimius Severus				
Bassianus	Septimius	SOÆMIAS	JULIA MAMMÆA	
Caracalla	Geta	by a Roman senator	by a Syrian	
		Heliogabalus	Severus Alexander.	

- 1 187. IV. *From the Triginta Tyranni to the Byzantine times.*
- 2 The ancient world declined, and with it art. The old Roman patriotism lost, through political changes and the powerlessness of the empire, the hold which the rule of the Cæsars had
- 3 still left it. The living faith in the gods of heathendom disappeared; attempts to preserve it only gave general ideas for personal substances. At the same time was altogether lost the manner of viewing things to which art is indebted for its existence,—the warm and living conception of external nature,
- 4 the intimate union of corporeal forms with the spirit. A dead system of forms smothered the movements of freer vital power; the arts themselves were taken into the service of a tasteless half-oriental court-parade. Before the axe was laid externally to the root of the tree the vital sap was already dried up within.

## 2. ARCHITECTONICS.

- 1 188. Even before the Cæsars Rome was provided with all kinds of edifices which seemed necessary to adorn a great
- 2 city, after the manner of the Macedonian structures;—ele-

gantly built temples, although none of considerable extent; *curiæ* and *basilicæ*, which became more and more necessary to 3 the Romans as places of assembly and business, as well as markets (*fora*) surrounded with colonnades and public buildings; buildings also for games which the Roman people was 4 formerly accustomed to see even although magnificent, constructed only for a short duration, were now built of stone and in gigantic masses. In the same way luxury in private buildings, after it had timidly and hesitatingly taken the first steps, soon advanced rapidly and unprecedently to a great height; at the same time the streets were crowded with 6 monuments, and superb villas swallowed up the space destined for agriculture.

2. Temple of Honor and Virtus built by the architect C. Mutius for Marius, according to Hirt ii. s. 213; others (as Sachse i. s. 450) hold it to be that of Marcellus, §. 180. Rem. 2. The new capitol of Sulla and Catulus with unaltered plan, dedicated in 674. The temple of Venus Genitrix on the Forum Julium, vowed in 706; Temple of Divus Julius, begun in 710.

3. The Curia of Pompey 697; the magnificent Basilica of Æmilius Paulus, the consul 702, with Phrygian columns (*Basilica Æmilia et Fulvia*, Varro de L. L. vi. §. 4). The Basilica Julia, which Augustus completed and then renewed, at the south-west corner of the Palatine. See Gerhard, *Della Basilica Giulia*. R. 1823. Adjoining it was the new Forum Julium, completed by Augustus. On the design of a Forum §. 295.

4. In the year 694 M. Æmilius Scaurus as ædile fitted up magnificently a wooden theatre; the wall around the stage consisted of three tiers of pillars (*episcenia*), behind which the wall was of marble below, then of glass, and then of gilded wainscot; 3,000 brazen statues, many pictures and tapestries. Curio the tribune's (702) two wooden theatres were united into an amphitheatre. Pompey's theatre (697), the first of stone, for 40,000 spectators, was copied from that of Mitylene. On the upper circuit stood a temple of Venus Victrix. Hirt iii. s. 98. [*Canina sul teatro di Pompeo* in the *Mem. d. acad. Archeol.* 1833.] The first amphitheatre of stone erected by Statilius Taurus under Augustus. The circus Maximus was fitted up for 150,000 men in the reign of Cæsar.

5. The censor L. Crassus was much censured about the year 650 on account of his house with six small columns of Hymettic marble. The first that was faced with marble (a luxury which now crept in) belonged to Mamurra, 698; but even Cicero lived in a house which cost *MLXXXV*, that is £26,090. Mazois, *Palais de Scaurus*, fragm. d'un voyage fait à Rome vers la fin de la républ. par Mérovir prince des Suèves. In German with notes by the brothers Wüstemann. Gotha 1820.

6. Lucullus' villas, Petersen *Einl.* p. 71. Varro's Ornithon (after the tower of the Winds at Athens, de R. R. iii. 3). Monument of Cæcilia Metella, the wife of Crassus, almost the only ruin of that time.—Architects in the time of Cicero, Hirt ii. s. 257. Cyrus in Cicero's letters.

- 1 189. In the time of the first Cæsars Roman architecture in public buildings cultivated a character of grandeur and magnificence, which was certainly the most conformable to the relations and ideas of a people that governed the world.
- 2 Pillars and arches took their place in considerable buildings as a leading form, together with the columns and their entablature, while at the same time the fundamental law was observed that both forms, but each preserving its own place, should go side by side, so that the arches formed the internal construction of the building, the columns the external front, and where no roof rested upon their entablature should fulfil
- 3 their end as supports to statues. However, there were more severe scholars of the Greek masters, such as Vitruvius, who were even already forced to complain of the mixture of heterogeneous forms; a reproach, that must also indeed apply to the so-called Roman capital which did not make its appearance till after Vitruvius. Purity of architecture required to be even at that time learned from the edifices of the Grecian mother country and Ionia.

3. See Vitruv. i, 2. iv, 2. on the blending of the Ionic dentels with the Doric triglyphs. It is found exemplified in the theatre of Marcellus. Vitruvius complains more loudly of scenography which mocked at all architectonic principles, §. 209.

4. The Roman or Composite capital places the Ionic corner-capital entire over the lower two-thirds of the Corinthian, into which however the former had been already taken up in the most suitable manner; it loses thereby all unity of character. The columns are carried to a height of 9 to 9½ diameters. First introduced in the arch of Titus.

- 1 190. Augustus, with a true princely disposition, comprehended all branches of a Roman order of architecture: he found the field of Mars still for the most part unoccupied, and together with Agrippa and others converted it into a superb city agreeably interspersed with groves and verdant
- 2 lawns, which eclipsed all the rest of the city. The succeeding emperors crowded with their buildings more around the Palatine and the Via Sacra; one enormous fabric here arose
- 3 on the ruins of another. In the room of the gigantic edifices of Nero, which only ministered to the debauchery and vanity of the builder, the Flavii planted structures of public utility; in their time, however, a perceptible decline of good taste
- 4 took place. A terrible event in the reign of Titus has preserved to posterity the animated spectacle of a whole Roman country-town, in which, notwithstanding the utmost economizing of space, and on the whole a slight and cheap style of building, there are to be found nearly all kinds of public buildings which a capital possessed, and a taste for elegant form and pleasing ornament are seen everywhere diffused.

## I. UNDER AUGUSTUS (Monum. Ancyranum):

I. IN ROME. a. Built by the Emperor. Temple of Apollo Palatinus, completed in 724, of Carrara, and the colonnades around of Punic marble; libraries in it. Sachse ii. s. 10. Petersen Einl. s. 87. Temple of Jupiter Tonans, now of Saturn (three Corinthian columns together with entablature on the Capitoline hill are remains of a restoration, Desgodetz, *Les Edifices Antiques de Rome*, ch. 10); of Quirinus, a dipteros; of Mars Ultor on the capitol, a small monopteros, which we still see on coins, and in the forum of Augustus a large temple, of which three columns still remain. Piale, *Atti dell' Acc. Archeol. Rom.* ii. p. 69. The Roman *fora* according to Bunsen, *Mon. d. Instit.* ii, 33. 34. Theatre of Marcellus, built into the Palace Orsini, 378 feet in diameter (see Guattani *M. I.* 1689, Genn. Febr. Piranesi, *Antichità Rom.* T. iv. t. 25—37. Desgodetz, ch. 23). Portico of Octavia (formerly of Metellus) together with a curia, schola, library and temples—a vast structure. A few Corinthian columns of it remaining, as is thought (comp. Petersen Einl. s. 97 ff). Mausoleum of Augustus together with the Bustum on the field of Mars beside the Tiber; remains of it. *Aquæ. Viæ.* [The bust at the Corso, *Beschr. Roms* iii. 3 Einleitung.]

b. Buildings of other great personages (Sueton. August. 29). By M. Agrippa, great harbours and cloacæ; the portico of Neptune or the Argonauts; the Septa Julia and the Diribitorium with enormous roof (Plin. xvi, 76, and xxxvi. 24, l. e cod. Bamberg. Dio Cass. lv, 8); the large *Thermae*. The Pantheon formed an advanced building in front (727); a circular edifice 132 feet high and broad within, with a portico of 16 Corinthian columns of granite; the walls reveted with marble, the lacunaria adorned with gilded rosettes. Brazen beams supported the roof of the portico, the tiles were gilded. Dedicated to the gods of the Julian family (Jupiter as Ultor, Mars, Venus, D. Julius and three others), colossal statues of whom stood in niches.—[Instead of the words Pantheon Iovi Ultori in the second passage of Pliny, the Cod. Bamb. has *vidit orbis: non et tectum diribitorii?* There are only six niches]—Other statues in tabernacles, the Caryatides of Diogenes on columns. Colossi of Augustus and Agrippa in the portico. Restored 202 after Christ. S. Maria Rotonda. Desgodetz, ch. 1. Hirt in the *Mus. der Alterthums W. Bd.* i. s. 148. Guattani 1789. Sett. *Mem. Encycl.* 1817. p. 48. [*Beschr. Roms* iii, 3. s. 339—59.] Four [legal] documents by Fea. 1806 and 1807, [on the removal of the adjoining houses]. Wiebeking *Bürgerl. Baukunst*, Tf. 24. Rosini's *Vedute*. By Asinius Pollio the atrium of Libertas with a bibliotheca and busts of literary men. See Reuvens in Thorbecke, *De Asinio Pollione*. Cornelius Balbus' Theatre.—Pyramid of Cestius.

On the picturesque appearance (scenography) of the Campus Martius at this time, Str. v. p. 256. Comp. Piranesi's imaginative panoramic view: Campus Martius. R. 1762.

II. OUT OF ROME. In Italy the arches in honour of Augustus at Rimini (see Briganti's work), Aosta and Susa (Maffei, *Mus. Veron.* p. 234. Work by Massazza), which are still standing. Road cut through the hill of Posilippo by T. Cocceius Auctus. R. Rochette, *Lettre à M. Schorn.* p. 92. In the provinces, several temples of Augustus and Roma; ruins at Pola. The stoa of Athena Archegetis at the new forum of

Athens with an equestrian statue of L. Cæsar (slender Doric columns) about 750. C. I. n. 342. 477. Stuart i. ch. 1. Remains of a small temple of Augustus have been lately discovered (C. I. 478). Nicopolis near Actium, and near Alexandria built by Augustus. Ara maxima built to Augustus in 744 by the nations of Gaul, on an inscription in Osann Zeitschr. f. A. W. 1837. s. 387. Sumptuous buildings by Herod the Great in Judæa (Hirt, in the *Schriften der Berl. Acad.* 1816); the new temple endeavoured to bring the old style of Solomon into harmony with the Greek taste now prevailing in architecture. Temple of C. and L. Cæsar at Nemausus, Nismes, an elegant Corinthian prostyle pseudopeript., built 752 (1 after Christ). Clerisseau, *Antiquités de Nismes*. Comp. §. 262, 2.

2. **THE CLAUDII.** The camp of the Prætorians (A. D. 22) marks the time of Tiberius, and the street-like bridge of vessels across the bay of Baiæ that of Caligula (Mannert Geogr. ix, 1. s. 731). Claudius' great harbour of Ostia with gigantic moles and a pharos on an artificial island, afterwards still more improved by Trajan (Schol. Juven. xii, 76); his aqueducts (aqua Claudia et Anio novus) and draining of the lake Fucinus. [Completed by Hadrian, Martiniere Geogr. Lex. iv. s. 1973 sq.] Bunsen *Annali d. Inst.* vi. p. 24. tav. d'agg. A. B. [L. Canina sulla stagione delle navi di Ostia, sul porto di Claudio 1838. *Atti del acad. pontef.*] Claudius' triumphal arch on the Flaminian way (on coins, Pedrusi vi. tb. 6, 2), buried ruins of it. *Bullet. d. Inst.* 1830. p. 81. Palatine palaces of the Cæsars. Del palazzo de' Cesari opera postuma da Franc. Bianchini. Ver. 1738. A new Rome regularly built arose from Nero's conflagration (65). The golden house (on the site of the *transitoria*) extended across from the Palatine to the Esquiline and Cælius, with porticoes several millia in length and large parks laid out in the interior, and indescribable splendour particularly in the dining-halls. The architects were Celer and Severus. The Flavii destroyed the greatest part; numerous chambers have been preserved in the Esquiline, behind the substruction-walls of the baths of Titus. See Ant. de Romanis, *Le antiche Camere Esquiline* 1822, and Canina's *Memorie Rom.* ii. p. 119. comp. §. 210. Nero's baths on the Campus. [Canina sul porto Neroniano di Ostia, R. 1837. from the *Atti d. acad. pontef.*]

3. **THE FLAVII.** The third capitol, by Vespasian, higher than the earlier ones (on coins, Eckhel D. N. iv. p. 327); the fourth, by Domitian, still always according to the same ground-plan but with Corinthian pillars of Pentelic marble, within richly gilded (Eckhel, p. 377). Temple of Peace, by Vespasian (Eckhel, p. 334); extensive ruins on the Via Sacra. The cross-arch of the centre-nave was supported by eight Corinthian columns; at each side three subordinate compartments. Bramante borrowed from them the idea of St. Peter's. According to others it belonged to a basilica of Constantine (Nibby *del tempio d. Pace et della bas. di Constant.* 1819. *La bas. di Constant. sbandita della Via Sacra per lett. dell' Av. Fea.* 1819). Desgodetz, ch. 7. Comp. Caristie, *Plan et Coupe du Forum et de la Voie Sacrée*. Amphitheatrum Flavium (Coliseum) dedicated by Titus, in the year 80, and used at the same time as a Naumachia. The height 158 Parisian feet, the small axis 156 (Arena) and  $2 \times 156$  (Seats), the large, 264 and  $2 \times 156$ . Desgodetz, ch. 21. Guattani 1789. Febr. Marzo. Five small treatises by Fea.

Wagner de Flav. Amph. Commentationes. Marburghi 1829—1831. comp. §. 290, 3. 4. Titus' palace and thermæ. Domitian built many magnificent edifices, as to which Martial, Stat. Silv. iv, 2, 48. Large domed hall on the Palatium by Rabirius. The Alban citadel (Piranesi, *Antichità d'Albano*). Forum Palladium of Domitian or Nerva with richly decorated architecture; chamfered corona; modillions and dentels together; see Moreau, *Fragmens d'Architecture*, pl. 7. 8. 11. 12. 13. 14. 17. 18. Guattani 1789. Ottobre. Arch of Titus on the Via Sacra, the architecture somewhat overloaded, the corona channelled. Bartoli, Vet. Arcus August. cum notis I. P. Bellerii ed. Iac. de Rubeis 1690. Desgodetz, ch. 17. comp. §. 294, 9. [Gius. Valadier Narraz. artist. dell' operato nel ristauero dell' arco di Tito. In Roma 1822. 4to.]

4. Under Titus (A. D. 79), POMPEII, HERCULANEUM and STABIE buried. History of their discovery, §. 260. Pompeii is highly interesting as a miniature picture of Rome. A third portion of the city has been laid open, and here there are a principal forum, with the temple of Jupiter (?), a basilica, the Chalcedicum and Crypta of the Eumachia, and the Collegium of the Augustales (?), the *forum rerum venalium*, two theatres (the unroofed one built by Antoninus Primus, M. Borbon. i, 38), thermæ, numerous temples mostly small, among them an Iseum, many private buildings, in part very stately dwellings provided with atrium and peristyle, such as the so-called house of Arrius Diomedes, that of Sallust, of Pansa, and those called after the tragic poet and the faun; the street of sepulchres before the gate towards Herculaneum; separated from these the amphitheatre to the east. Almost everything on a small scale, the houses low (also on account of earthquakes), but neat, clean, and comfortable, slightly built with rubble stones, but cast with excellent plaster; beautiful floors of particoloured marble and mosaic. The columns mostly of the Doric order with slender shafts, but sometimes Ionic with singular deviations from the regular form, and with a coating of paint (Mazois, Livr. 25), also Corinthian. The most antique structure is the so-called temple of Hercules. Much had not yet been restored after the earthquake of 63 A. D.

Principal Books: *Antiquités de la Grande Grèce*, grav. par. Fr. Piranesi d'après les desseins de J. B. Piranesi et expl. par A. J. Guattani. P. 1804. 3 vols. fo. Mazois' splendid work, *Antiquités de Pompéi*, begun in 1812, continued since 1827 by Gau. [Completed with the fourth part 1838.] Sir W. Gell and Gandy, *Pompeiana or Observations on the Topography, Edifices and Ornaments of Pompeii*. L. 1817. New Series 1830, in 8vo. Goro von Agyagfalva's *Wanderungen durch Pompeii*. Wien 1825. R. Rochette and Bouchet, *Pompéi. Choix d'Edifices Inédits*, begun Paris 1828. [contains *Maison du poète trag.* broken off at the 3d part, 22 pl.] Cockburn and Donaldson, *Pompeii illustrated with picturesque Views*. 2 vols. fo. W. Clarke's *Pompeii*, translated at Leipzig 1834. M. Borbonico. Comp. §. 260, 2. The latest excavations, Bull. 1837. p. 182 [Engelhardt *Beschr. der in Pompeii ausgegrabenen Gebäude*, Berlin 1843. 4to. (from Crelle's *Journal für Archit.*) The Library of Entertaining Knowledge. *Pompeii* 2 vols. 2d Ed. London 1833. L. Rossini *le antichità di Pompeii delin. sulle scoperte fatte sino l'anno 1830*. B. fol. max. 75 tav.]

- 1 191. The vast buildings erected by Trajan, the structures of Hadrian which vie with everything earlier, and even particular edifices reared under the Antonines, present architecture in its last period of bloom, on the whole still as noble and great as it was rich and elegant, although, in particular works, the crowding and overloading with ornaments, to which  
 2 the time had a tendency, was already very sensible. We find also, even from the time of Domitian, the insulated pedestals of columns (stylobates) which arose from continuous postaments (stereobates). They have no other ground and aim than the straining at slender forms and the greatest possible interruption and composition.

1. TRAJAN'S Forum, the most stupendous in all Rome according to Ammian. xvi, 10, with a brazen roof which must have been perforated (Paus. v, 12, 4. x, 5, 5. *gigantei contextus*, Ammian.); many columns and fragments of granite found there recently. In the middle the column (113 A. D.) with the brazen statue of the emperor (now St. Peter). Pedestal 17 feet; base, shaft, capital and pedestal of the statue 100 feet. The shaft 11 feet thick below and 10 above. Composed of cylinders of white marble; with a stair inside. The band with the reliefs becomes broader as it ascends, which diminishes the apparent height. Bartoli's *Columna Trajana*. [1673. Col. Traj. 134. *æn. tabulis insc. quæ olim Mutianus incidi cur. cum expl. Ciacconi, nunc a C. Losi reperta imprimitur. R. 1773.*] Piranesi's superb work 1770. Raph. Fabretti, *De Columna Trajani*. R. 1683. Against the traces of colours which Semper and others asserted, Morey in the Bull. 1836. p. 39. The Basilica Ulpia adorned with numerous statues, on bronze coins (Pedrusi vi. tb. 25). A great number of architectural works,—*thermæ*, *odeion*, harbour, aqueduct (on coins). *Trajanus herba parietaria*. Almost all by Apollodorus, Dio Cass. lxix, 4, as likewise the bridge over the Danube, A. D. 105. Comp. Eckhel D. N. vi. p. 419. Arches of Trajan are still in existence at Ancona (very fine, of large masses of stone), and at Benevento, of almost Palmyrenian architecture. Works on these by Giov. di Nicastro and Carlo Nolli. The correspondence with Pliny the younger shows the Emperor's knowledge, and his interest in the buildings in all the provinces. Pliny's *Villas* (Mustius the architect,) treatises upon them by Marquez and Carlo Fea.

HADRIAN, himself an architect, put Apollodorus to death from hatred and jealousy. Temple of Venus and Roma, pseudodipt. decast., in a forecourt with a double colonnade, chiefly of marble with Corinthian columns, large niches for the statues, beautiful lacunaria and brazen roof. See Caristie, *Plan et Coupe* n. 4. The front view (with the history of Romulus on the pediment) on the bas-relief in R. Rochette M. I. i. pl. 8. Tomb on the further side of the Tiber, described by Procopius, Bell. Goth. i, 22. Now the castle of S. Angelo, Piranesi, *Antichità* iv. t. 4—12. Restorations, Hirt *Gesch. Tf.* 13, 3 4. 30, 23. Bunsen (after Major Bavari's investigations) *Beschr. Roms* ii. s. 404. A structure square below supported a circular building which probably diminished upwards in three stages. [Circus in the neighbourhood of the Mausoleum, a treatise thereon by Canina, 1839, in the *Mem. d. Acad. Rom. di Archeol.*] Tibur-



tine villa, full of imitations of Greek and Egyptian buildings (Lyceum, Academia, Prytaneum, Canopus, Pœcile, Tempe, [Lesche, in great part preserved] a labyrinth of ruins, 7 millia in circuit, and a very rich mine of statues and mosaics. *Pianta della villa Tiburt. di Adriano* by Pirro Ligorio and Franc. Contini. R. 1751. Winckelm. vi, l. s. 291. As euergetes of Greek cities Hadrian completed the Olympieion at Athens (Ol. 227, 3. comp. C. I. n. 331), and built a new city to which he gave his name; the arch over the entrance to it is still standing; there were there a Heræon, Pantheon, and Panhellenion, with numerous Phrygian and Libyan columns. Probably the very large portico 376 × 252 feet, north from the citadel, with stylobates, is also one of Hadrian's edifices. Stuart i. ch. 5 (who takes it to be the Pœcile), Leake, Topogr. p. 120. To the Attic monuments of the time belongs also that in commemoration of the Seleucid Philopappus' admission to the citizenship of Athens, erected in the Museion about the year 114 under Trajan. Stuart iii. ch. 5. *Grandes Vues de Cassas et Bence*, pl. 3. Böckh C. I. 362. In Egypt Antinoë (Besa), beautifully and regularly laid out in the Grecian style, with columns of the Corinthian order, but of free forms however. *Description de l'Égypte*, T. iv. pl. 53 sqq. Decrianus, architect and mechanician, §. 197.

Under ANTONINUS PIUS, the Temple of Antoninus and Faustina, at first probably destined only for the latter, a prostyle with beautiful Corinthian capitals, the cornice already greatly overloaded. Desgodetz 8. Moreau pl. 23. 24. Villa of the Emperor at Lanuvium. The column in honour of Antoninus Pius erected by Marcus Aurelius and Lucius Verus, merely a column of granite, of which nothing more than the marble postament is preserved, in the garden of the Vatican, §. 204, 4: Vignola de Col. Antonini. R. 1705. [Seconda Lettera del sgr. M. A. de la Chausse sopra la col. d. apoth. di A. P. Nap. 1805.] Column of Marcus Aurelius, less imposing than that of Trajan (the bas-relief band is of the same height throughout). [The col. of Marcus Aurelius, after P. S. Bartoli's designs, by Bellori 1704.] A triumphal arch erected at the same time in the Flaminian way, the reliefs of which are still preserved in the palace of the Conservatori. Herodes Atticus, the preceptor of M. Aurelius and L. Verus (comp. Fiorillo and Visconti on his inscriptions) showed an interest in Athens by the embellishment of the stadion and by building an odeion. A theatre at New-Corinth. [A temple, supposed to have been built in the time of the Antonines at Jäckly near Mylasa, *Ion. Antiq.* i. ch. 4.]

192. After the time of Marcus Aurelius, although the love 1  
of building did not cease, a more rapid decline in architectural  
taste took place. Decorations were crowded to such a degree 2  
that all clearness of conception was destroyed, and so many  
intermediate mouldings were everywhere introduced between  
the essential members that the principal forms, especially the  
corona, completely lost their definite and distinctive character  
By seeking to multiply every simple form, interrupting the 3  
rows of columns together with the entablature by frequent  
advancings and retirings, sticking half-columns to pilasters,

making one pilaster jut out from another, breaking the vertical line of the shafts with consoles for the support of statues, making the frieze belly out, and filling the walls with a great number of niches and frontispieces, they deprived the column, the pillar, the entablature, the wall and every other member, of its significance and peculiar physiognomy, and together with a bewildering perplexity produced at the same  
 4 time an extremely tiresome monotony. Although the technical construction on the whole was excellent, the workmanship, however, in detail become more and more clumsy, and the care in the execution of the enriched members diminished in pro-  
 5 portion as these were multiplied. The taste of the nations of Syria and Asia Minor had evidently the greatest influence on this tendency of architecture; and there likewise are to be found the most distinguished examples of this luxuriant and  
 6 florid style. Even native structures in the East may not have escaped all influence; the mixtures of Greek with indigenous forms in barbaric countries, which can be pointed out, appear chiefly to belong to this period.

1. Under **COMMODUS**, the temple of **Marcus Aurelius** with convex frieze (built into the Dogana). The arch of **SEPTIMIUS SEVERUS**, bungled in the design (the middle columns advance without any aim), overloaded with tracery of rude workmanship. [Suaresius Arcus Sept. Sev. R. 1676. fol.] Another arch erected by the **Argentarii**. Desgodetz, ch. 8. 19. **Bellori**. **Septizonium** quite ruinous in the 16th century. A labyrinth built by **Qu. Julius Miletus** as an institution for the recreation of the people. Welcker, *Sylloge*, p. xvii. **CARACALLA's** *thermæ*, an enormous structure with excellent masonwork; light vaulted roofs of a composition of pumice-stone, of great span, particularly in the *cella solearis* (a swimming bath towards the east), comp. **Spartian Carac.** 9. (The chief mine of the **Farnesian** statues, the earlier of excellent, the more recent of ordinary workmanship.) **A. Blouet's** *Restauration des Thermes d'Ant. Caracalla*. On new excavations, **Gerhard**, *Hyperb. Röm. Studien*, s. 142. The so-called circus of **Caracalla** (probably of **Maxentius**; the inscription however does not entirely decide) before the **Porta Capena**, badly built. Lately laid open. Investigation on the subject by **Nibby**; *Kunstblatt* 1825. N. 22. 50. 1826. N. 69. **HELIOGABALUS** dedicated to the god after whom he was named a temple on the **Palatium**. **SEVERUS ALEXANDER**, *Thermæ* and other bathing establishments; many earlier buildings were then renewed. There are many things besides at Rome which have come down from the time of florid architecture, such as the so-called temples of **Jupiter Stator**, **Fortuna Virilis** (now **Maria Egiziana**), and **Concordia** (a later restoration of a temple to **Divus Vespasianus**, according to **Fea**).

5. In **SYRIA**, **ANTIOCH** was adorned by almost every emperor with buildings, particularly aqueducts, *thermæ*, *nymphææ*, *basilicæ*, *xysta*, and edifices for games, and its ancient splendour (§. 149) was often restored after earthquakes. At **HELIOPOLIS** (**Baalbeck**) the great temple of **Baal** built in the time of **Antoninus Pius** (**Malalas**, p. 119. *Ven.*), peript. decast. 280 × 155 *Par. F.*, with a quadrangular and a hexagonal fore-

court; a smaller temple peript. hexast. with a thalamus (comp. §. 153. Rem. 3); a strangely designed tholus. R. Wood, *The Ruins of Baalbeck*, otherwise Heliopolis. L. 1757. Cassas, *Voy. pittor. en Syrie* ii. pl. 3—57. *Souvenirs pendant un voy. en orient* (1832. 33.) par M. Alph. de Lamar-tine, P. 1835. T. iii. p. 15 sqq. Magnificent description on the temple of the Sun, data by Russegger, in the *Bull.* 1837. p. 94 sq. PALMYRA (Tadmor) sprang up as a place of traffic in the desert in the first century after Christ, and flourished, after being restored by Hadrian, during the peaceful reign of the Antonines, afterwards as the residence of Odenatus and Zenobia, till its conquest by Aurelian. See Heeren, *Commentatt. Soc. Gott. rec. vii.* p. 39. Diocletian also caused baths and churches to be built there, and Justinian renewed them (according to Procopius and Malalas). Temple of Helios (Baal) octast. pseudodipt. 185 × 97 feet, with columns having metal foliage fixed on, in a large court (700 feet long and broad) with Propylæa, on the east. Small temple prost. hexast. on the west. Between them a street of columns 3,500 feet in length, an imitation of that at Antioch. Round about ruins of a palace, basilica, open colonnades, markets, aqueducts, honorary monuments, tombs (that of Iamblichus built A. D. 103, of very remarkable architecture); for games only a small stadium. Wood, *The Ruins of Palmyra*, otherwise Tadmor. 1753. Cassas i. pl. 26 sqq. In similar style were laid out the cities of DECAPOLIS, east from the Jordan, especially Gerasa (on which Burckhardt treats in his *Travels in Syria*, p. 253, and Buckingham, in greater detail, *Trav. in Palestine*, p. 353 sqq. with various plans and sketches) and Gadara (Gamala in Buckingham, p. 44). The same gorgeous and overloaded architecture prevailed in Asia Minor, as is shown in the temple at Labranda (Kiselgick, according to others, Euromus, Choiseul, Gouff. *Voy. Pitt.* i. pl. 122. *Ionian Antiq.* i. ch. 4), the monument of My-lasa, with columns elliptical in transverse section (*Ion. Ant.* ch. 7. pl. 24 sq. Choiseul. pl. 85 sq.), the ruins of a temple at Ephesus (*Ion. Ant.* pl. 44. 45. Choiseul. pl. 122); the portico of Thessalonica (*Stuart* iii. ch. 9) also belongs to this time. In the rock-sepulchres near Jerusalem, especially those called the tombs of the kings, the period of which it is difficult to determine (*Münter Antiq. Abhandl.* s. 95 sq. *Raumer's Palästina* s. 212. 216) there appear simpler forms of Greek architecture; only the character of the ornaments is oriental (grapes, palms and the like). Cassas iii. pl. 19—41. Forbin, *Voy. d. le Levant*, pl. 38.

6. In the remarkable ruins of PÉTRA, the rock environed and almost inaccessible city of the Nabatheans, which was enriched by the commerce from the Red Sea, there are found rock-built temples with domes, theatres, sepulchres, ruins of palaces; also colossal statues; on the whole, Grecian forms, but arbitrarily composed, and disfigured by a love of fantastic multiplicity of forms. See especially Burckhardt, *Trav. in Syria*, p. 421. Leon de Laborde and Linant, *Voy. de l'Arabie Pétrée*, *Livr.* 2 sqq. Not only do we find an interesting combination of later Roman with native forms in the empire of the Sassanidæ (§. 248) but also in that of MEROË, especially at the small temple near Naga (Cail-liand, *Voy. à Méroé* i. pl. 13).

193. Reckoning from the time of the Thirty Tyrants, and 1 still more from that of Diocletian, luxuriance passed over en-

tirely into rudeness which neglected the fundamental forms  
 2 and principles of ancient architecture. Columnar was so  
 combined with arched architecture that the arches were at  
 first made to rest on the entablature, and afterwards were  
 even made to spring immediately from the abacus in vio-  
 lation of the laws of statics, which require undiminished and  
 angular pillars under the arch; at length they went so far  
 as to give the entablature itself, together with the dentels  
 3 and modillions, the form of an arch. They placed columns  
 and pilasters on consoles, which projected from the walls  
 in order to support arches or pediments; they began to give  
 the shafts screw-channelled and otherwise convoluted forms.  
 4 Covering members were on account of the multiplicity of  
 the parts regarded as the principal thing, and were loaded  
 on those lying beneath in a most unwieldy manner, as the  
 cornice was on the entablature in general, and in its separate  
 5 subordinate parts. The execution was universally meagre;  
 tame and rude, without roundness or effect; there was left  
 however, as a remnant of the Roman spirit, a certain grand-  
 eur in the design; and in the mechanical details things were  
 6 still done worthy of admiration. In consequence of the new  
 organization of the empire fewer buildings were undertaken  
 7 at Rome itself, but on the other hand provincial cities, espe-  
 cially from the time of Diocletian, flourished with new splen-  
 8 dour. What injured Rome most was the transference of the  
 throne to Constantinople.

6. Gallienus' arch, of travertine, in a simple style destitute of art. Un-  
 der Aurelian the walls of Rome were widened, attention to security began  
 (Nibby's statements in *Mura di Roma* 1821 are not always correct, see  
 Stef. Piale in the *Dissert. dell' Acc. Archeol.* ii. p. 95). Great double  
 temple of Bel and Helius. Salaried teachers of architecture. Diocle-  
 tian's Thermæ in tolerable preservation; the circular hall in the centre,  
 the groined vault of which is supported by eight granite columns, was  
 converted by Michael Angelo in 1560 into the beautiful church S. Maria  
 degli Angeli. Desgodetz 24. Le Terme Diocl. misur. e disegni. da Seb. Oya.  
 R. 1558. Strong castle and villa of the Ex-emperor near Salona (at  
 Spalatro) in Dalmatia, 705 feet long and broad. Adam's *Ruins of the*  
*Palace of Diocletian at Spalatro*, 1764. fol. The column in honour of  
 Diocletian at Alexandria (otherwise Pompey's pillar) is very large indeed  
 (88½ Par. f.) but in bad taste. *Descr. de l'Égypte* T. v. pl. 34. *Anti-*  
*quités*, T. ii. ch. 26. *Append.*, Norry *Descr. de la Colonne de Pompée*.  
 Hamilton's *Ægyptiaca*, pl. 18. Cassas iii. pl. 58. [(§. 149. R. 2). Clarke *Trav-*  
*els* ii, 2. a title plate, Dalton *Mus. Gr. et Æg. or Antiquities from draw-*  
*ings*, pl. 43. The shaft is good in style, the capital and base bad, on  
 which account Norry, Leake in the *Classical Journal*, vol. 13. p. 153, and  
 Wilkinson *Topogr. of Thebes* 1835, regard it as a Grecian work of the  
 flourishing period of Alexandria, and suppose from the inscription 20 feet  
 high which was restored by Vilhoison and Leake, that it was only at last  
 dedicated to Diocletian. J. White *Ægyptiaca*, Oxf. 1801, thought that

Ptol. Philad. raised it to his father. Only Zoega de obel. p. 607 has shown that Aphonius in his description of the acropolis of Alexandria, Progymn. 12 speaks of this column as the far-conspicuous central point of the buildings on the acropolis which were derived from the Ptolemies (*ἀρχαὶ δὲ τῶν ὄντων τῇ τῆς κίονος κορυφῇ περιεστῆκασιν*), and that the place where it now stands also agrees therewith. This testimony cannot be shaken, although the inscription given by Cyriacus, which says that the column was erected by Alexander the Macedonian (Deinocrates being the architect), and which is defended by Osann in the *Memorie d. Inst. archeol.* iii. p. 329, cannot be genuine. Accordingly the column did not first proceed from the granite quarries of Syene in the years 205—209, as Letronne maintains in *Rech. pour servir à l'hist. de l'Eg.* p. 367, and *Journ. des. Sav.* 1836. p. 593, and the present author also has conceded in the *Hall. A. L. Z.* 1835. Jun. s. 245. that the shaft may have been taken from that column which was erected on the same site in the time of Alexander or the Ptolemies.] The arch of Constantine, adorned with Dacian victories from Trajan's arch, the new sculptures very ill proportioned. Baths of Constantine. Tomb of Constantia, the daughter of Constantine (the so-called temple of Bacchus, Desgodetz, ch. 2.), beside the church of S. Agnes; and of Helena the wife of Julian, a tholus, in the style of the Pantheon, on the Via Nomentana. The corrupt style of architecture at that time, with its twisted and convoluted columns, is not seen so distinctly in ruins as on sarcophagi (for example that of Probus Anicius, about 390. Battelli's Dissertation on it, R. 1705), also on coins of Asia Minor, for instance those of Blaundos under Philippos Arabs.

7. Besides Rome, the following were places of importance: *Mediolanum*, on the buildings of which see Ausonius' (died in 390) *Claræ Urbes* 5, Verona, with the colossal amphitheatre, and the gates built in 265 in three stories with spirally-fluted columns, and pilasters on consoles; [Count Orti Manara Delle due antichissime porte esist. in Verona ai tempi de' Romani, Verona 1840. fol.] Treveri, where there are many ruins, the Porta Nigra, a strong work, although rude in detail, comp. §. 264; Narbo, Carthage.

8. At *BYZANTIUM*, Septimius Severus had already done much in building; the city was now quickly provided with edifices for the requirements of the people and the court. A *forum* of Augustus, other *fora*, *senatus*, *regia*, the *palatium*, baths, such as the Zeuxippeion, the hippodrome (Atmeidan), with the obelisk erected by Theodosius and the serpent-tripod, reputed to be from Delphi. At first temples were also dedicated to Roma and Cybele. Theodosius built the Lauseion and thermæ. The anemodulion (somewhat resembling the Athenian Tower of the Winds) was a remarkable monument. See Nicetus Acom. *Narratio de statu antiquo quas Franci destruxerunt*, ed. Wilken, p. 6. For general accounts, Zosimus, Malalas, and other chroniclers, Procop. *De Ædific. Justiniani*, Codinus, and an anonymous author, *Antiqq. Cypolitane*, Gyllius (died in 1555), *Topogr. Cypoleos*, Banduri *Imperium Orientale*, Heyne *Senioris artis opera quæ sub Imper. Byzant. facta memorantur*, *Commentat. Soc. Gott.* xi. p. 39. There are still preserved the obelisk of Theodosius; the porphyry column in the ancient forum, 100 feet high, on which stood the statue of Constantine, and afterwards that of Theodosius, renewed by Man. Comnenus; the marble pointed columns, 91 feet high, which Con-

stantine Porphyrogenitus or his grandson caused to be covered with gilded bronze; the pedestal of the Theodosian column (§. 207) and some other things of less importance. See Carbognano, *Descr. topogr. dello stato presente di Cpoli*. 1794. Pertusier, *Promen. Pittoresques dans Constantinople*, 1815. V. Hammer's *Constantinopolis und der Bosporus*, 2 bde 1822. Raczyński's *Malerische Reise*, s. 42 ff. Among the principal buildings were the aqueducts (such as that of Valens), and the cisterns, large fabrics, but petty in detail, which also prevailed in other parts of the East (for example at Alexandria, *Descript. de l'Egypte* T. v. pl. 36. 37), and served as models for Arabic buildings. In Byzantium there are eight, partly open, partly vaulted over with small domes; only one still used, that beside the hippodrome 190 × 166 feet large, in three stories, each of which consists of 16 × 14 columns. The columns are mostly Corinthian, but also with other quite abnormal capitals. Walsh's *Journey from Constantinople to England*, ed. 2. 1828. Count Andreossy's *Constantinople et le Bosphore*. P. 1828. L. iii. ch. 5. 8.

- 1 194. During this period was developed the Christian church-architecture, not from the Grecian temple, but, conformably to the wants of the new religion, from the basilica, inasmuch as old basilicas were sometimes fitted up for that purpose, and sometimes new ones built, but after Constantine
- 2 chiefly with plundered pieces of architecture. A portico (pro-naos, narthex), the interior entirely roofed, several aisles, the central one higher, or all equally high; behind in a circular recess (concha, sanctuary) the elevated tribune. By lengthening this and adding side-porticoes, the later form of Italy
- 3 arose. Besides these, there were at Rome as baptisteries particular round buildings, whose form and disposition were derived from the bath-rooms of the Romans (§. 292, 1); but in the East, even as early as Constantine, churches also were
- 4 built of a round form with wide-vaulted cupolas. This form was on the whole very grandiose, although in the individual parts developed in a paltry taste in the church of St. Sophia, which was erected in the time of Justinian; it afterwards became prevalent in the Eastern empire, and even the later Greek churches, with their main and subordinate cupolas, pay
- 5 homage to this taste. The edifices of the Ostrogothic time, especially from Amalasuntha downwards, did not probably arise without the influence of Byzantine architects.

1. Church of Saint Angles founded by Constantia, the daughter of Constantine, a basilica with three aisles, and with two ranges of columns, one above the other. A five-aisled basilica of S. Paul outside the walls, according to some, by Constantine, the columns of different kinds, as also in St. John of the Lateran, the curious carpenter-work originally overlaid with gold; recently burned down (Rossini's *Vedute*). N. M. Nicolai *Della Basilica di San Paolo*. R. 1815 fol. The five-aisled basilica of St. Peter on the Vatican (Bunsen, *Beschreibung von Rom* ii. s. 50 sq.) connected by porticoes with the bridge across the Tiber as St. Paul's was with the city. St. Clemens, a model of the ancient disposition of basilicas.

Gutensohn and Knapp, *Monumenti della Rel. Christiana R.* begun 1822. Besides, Agincourt, *Hist. de l'Art par les monumens depuis sa décadence*, T. iv. pl. 4—16. 64. Platner, *Beschreibung Roms*, i. s. 417. The description of the church built by Constantine at Jerusalem corresponded in all the main points with these Roman basilicas, Euseb. V. Const. iii, 25—40; the same remark applies to the Church of the Apostles built by Constantine and Helena at Byzantium, Banduri, T. ii. p. 807. Par.

3. The so-called Baptistry of Constantine is a circular building of this sort, Ciampini Opp. T. ii. tb. 8. On the Baptistry in St. Peter's, Bunsen ii. s. 83. The description by a rhetor (Walz *Rhetores* i. p. 638) of a Baptisterion (Σεμνείον Βαπτιστοῦ) with rich mosaics in the cupola over the baptismal font is particularly interesting. The oldest example of a round church is the cathedral of Antioch, built also by Constantine, of octagonal plan, similar in construction to the church of San Vitale (Rem. 5) with very high and wide cupola, Euseb. iii. 50. Dronke and Lassaulx *Matthias Kapelle bei Kobern*, s. 51. a list of 61 round and polygonal churches.

4. The church of Saint Sophia was rebuilt by Isidore of Miletus and Anthemius of Tralles before 537. The dome (τροῦλλος), resting on four pillars, was restored after an earthquake in 554 by the younger Isidore. It was now more durable, but not so imposing. Under the dome was the *ισερατεῖον*, in the galleries at the sides the places for men and women, in front the narthex. Procop. I. 1. Agathias v, 9. Malalas p. 81. Ven. Cedrenus p. 386. Anonym. in Banduri *Imp. Or.* i. p. 65. ch. ii. p. 744.—Other architects and *μηχανοποιοί* of the time: Chryses of Alexandria and Joannes of Byzantium.

5. In Ravenna there is the church of San Vitale, which is quite peripherically built, on an octagonal ground-plan, with rude forms in the capitals of the columns, a building of the last Gothic period; Justinian caused it to be adorned with mosaic work by Julianus Argentarius, and to be provided with a narthex (Rumohr, *Ital. Forschungen* iii. s. 200). Agincourt iv. pl. 18. 23. Theodoric's Mausoleum (at least a work of the time), now S. Maria Rotonda, is a building composed of very large blocks of freestone, and of simple although heavy forms. Smirke, *Archæologia* xxiii. p. 323. Comp. Schorn *Reisen in Italien* s. 398 f., and on Theodoric's buildings in Rome, Ravenna, and Ticinum [on the height at Terracina], see Manso's *Gesch. des O. Gothischen Reichs* s. 124. 396 f. Rumohr s. 198 ff. speaks against the derivation of Italian structures from Byzantium. Aloisius, architect at Rome about 500 A. D. Cassiodor. *Var.* ii. 39.—Bellermand *Die ältesten christlichen Begräbnisstellen, im Besondern die Katacomben zu Neapel mit den Wandgemälden*, Hamb. 1839. 4to.

At Rome we have only further to mention the column of the emperor Phocas (F. A. Visconti, *Lett. sopra la col. dell' Imp. Foca*, 1813) erected about the year 600; it was plundered from another monument.

195. Through the new requirements of a new religion, and the fresh spirit which the subversion of all relations breathed at least here and there into a now decrepit race, architecture received a new spark of life. The forms indeed continued

rude in detail, nay they always became more and more clumsy and disproportioned, but at the same time, however, the works of the Justinian and Ostrogothic period manifested a freer and more peculiar feeling, which conceived more clearly the significance of the building as a whole than was the case with the latest Roman architects; and the vast spaces of the basilicas, with their simple lines and surfaces undisturbed by mosaic work, produced a more powerful impression than the over-rich

- 2 Palmyrenian architecture. This style of architecture (the early Gothic, the Byzantine) quickened anew for new ends, and in almost all individual forms still remaining allied to the later Roman style, prevailed throughout Christian Europe during the first half of the Middle Ages, fostered and perfected by the architectural corporations which were kept up from Roman antiquity, and perhaps always continued in connexion
- 3 with Greece. It prevailed until the Germanic spirit, out-flanking that of southern Europe, began thoroughly to alter the Roman forms according to an entirely new system, and in conformity with its own fundamental ideas and feelings.
- 4 The pointed gable and arch, and the least possible interruption in the continuation of the vertical lines denote the external, climatic, as well as the internal fundamental tendencies rooted in the mind, of this style of architecture so directly opposed to the ancient, but which never became altogether naturalized in Italy, and was therefore very quickly expelled in the fifteenth century by the revived architecture of the times of the Roman emperors.

2. Passages where architectural works are characterized in the 10th and 11th century by *more Græcorum, ad consuetudinem Græcorum*, and mention is also made of Grecian architects, in Stieglitz über die Gothische Baukunst, s. 57. General assembly of masons at York in 926?

3. The so-called Gothic architecture in Italy and England is described as *opus Teutonicum* and the like, see Fiorillo Gesch. der Kunst in Deutschland ii. s. 269 ff. Vasari sometimes calls it *stilo Tedesco*, sometimes *Gotico*.

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### 3. THE PLASTIC ART.

- 1 196. Artists flocked more and more from the conquered countries to Rome; at the time of Sylla, Pompey, and Octavian, we find that nearly all the eminent toreutæ, brass-casters, and sculptors that then existed, were assembled at Rome.
- 2 Pasiteles distinguished himself as a very industrious and careful artist, who never worked but from accurately finished models. The models of Arcesilaus were in themselves more highly prized than the statues of other artists. Decius ven-



tured to measure himself with Chares in brass-casting, and everywhere was manifest the influence of the restoration of art produced by the study of the best models, which took its rise principally from Athens. Neither was there any lack of 3 workers in vessels, although none came up to those of earlier times; wherefore *argentum vetus* was used as synonymous with finely-wrought. In coins the best age did not begin till the 4 year 700; we have denarii of that time which rival the coins of Pyrrhus and Agathocles in delicacy of workmanship and beauty of design, although indeed the spirit and grandeur of earlier Greek coins are still found wanting in these.

2. PASITELES from Magna Grecia, toreutes and brass-caster, Civis Rom. 662; he executed perhaps sometime earlier the statue for Metellus' temple of Jupiter, Plin. xxxvi, 4, 10, 12. comp. however Sillig Amalth. iii, 294. Colotes, a scholar of Pasiteles, toreutes about 670 (?). Stephanus, a scholar of Pasiteles, sculptor (Thiersch, Epochen s. 295) about 670. Tlepolemus, modeller in wax, and Hiero, painter, brothers, of Cibra, Verres' *canes venatici*, about 680. ARCESILAUS, plastes, brass-caster, and sculptor, 680—708. (Venus Genitrix for Cæsar's Forum). Posis, plastes, 690. Coponius, brass-caster, 690. MENELAUS, scholar of Stephanus, sculptor, about 690 (§. 416). DECIUS, brass-caster, about 695. PRAXITELES [Pasiteles], Poseidonius, Leostratides, Zopyrus, toreutæ and workers in vessels, about 695. (Silver mirrors came into fashion through Praxiteles [Pasiteles], he made a figure of the young Roscius. Cic. de Div. i, 36). Aulanius Euandrus of Athens, toreutes and plastes, 710—724. Lysias, sculptor, about 724. DIOGENES of Athens, sculptor, 727. Cephsodoros, at Athens, about 730 (?). C. I. 364. Eumnestus, Sosicratides' son, at Athens, about 730. C. I. 359. Add. Pytheas, Teucer, toreutæ about that time. Mæcenas' freedman Junius Thaletio, *flaturarius sigillarius*, Gruter Thes. Inscr. 638, 6 (§. 306). Gold-workers of Livia, in the inscriptions of the Columbarium. [Eubulides and Eucheir at Athens, alternately for three generations, C. I. n. 916. R. Rochette Suppl. au Catal. des Artistes, p. 306.]

3. Zopyrus' trial of Orestes before the Areopagus, is thought to be recognised on a cup found in the harbour of Antium, Winckelm. M. I. n. 151. Werke vii. tf. 7. Subito ars hæc ita *exolevit* ut sola jam vetustate censeatur, Plin. xxxiii, 55.

4. Thus, for example, on the denarius of L. Manlius, with Sulla on the triumphal car, the reverse in particular is still very poorly handled. The denarius of A. Plautius is much better, with the Jew Bacchius, of the time of Pompey's Asiatic wars. That of Nerius with the head of Jupiter is very excellent, of 703. Equally fine is that of Cornuficius with Jup. Ammon (I explain the reverse thus: Juno Sospita has sent a favourable omen to Cornuficius when taking the auspices, hence she carries the crow on her shield, and now crowns him as conqueror). Likewise that of Sextus Pompeius with the head of his father, and on the reverse the brothers of Catana (comp. §. 157. Rem. 2), and Neptune as ruler of the sea, although this one shows a certain dryness of style.

That of Lentulus Cossus (after 729), with the refined countenance of Augustus and the honest face of Agrippa, is exceedingly beautiful.

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- 1 197. In the time of the Cæsars the arts appear, from the general opinion, to have been degraded into handmaids of the luxury and caprice of princes. The effeminacy of the times, says Pliny, has annihilated the arts, and because there are no longer any souls to represent, the body also is neglected.
- 2 However, there were ingenious and excellent sculptors who filled the palaces of the Cæsars with eminently beautiful
- 3 groups; and in Nero's time arose Zenodorus, at first in Gaul, and then at Rome, as a great brass-caster, who executed the commission to represent the emperor as Helius in a colossus
- 4 of 110 feet in height. However near he may have approached the earlier artists in dexterity of modelling and enchasing (for he also imitated the cups of Calamis so as to deceive), he could not, however, notwithstanding the greatest external advantages, again restore the more refined technical processes of metal casting, which were now lost.

1. *Luxuriæ ministri*, Seneca Epist. 88.—Plin. xxxv, 2.

2. *Similiter Palatinas domos Cæsarum replevere probatissimis signis Craterus cum Pythodoro, Polydectes cum Hermolao, Pythodorus alius cum Artemone; et singularis Aphrodisius Trallianus*; Plin. xxxvi, 4, 11. [These are earlier artists whose works filled the palace.] There is no certain knowledge of any other sculptors of the time except a Julius Chimærus who executed statues for Germanicus, according to an inscription [*Statuas et ædiculam effecit, sedes marmoreas posuit, consecravit*]; and Menodorus (under Caligula?) in Pausan. [A. Pantuleius of Ephesus made at Athens the statue of Hadrian, C. I. n. 339. M. Cossutius Kerdon worked for the villa of Antoninus Pius at Lanuvium.] Nero himself turned his attention to toreutics and painting. Demetrius, a goldsmith at Ephesus, Acts of the Apostles. The names of artists in Virgil do not appear to refer to real persons.

3. The Colossus should have been a Nero, but was dedicated as Sol, 75. A. D. It had seven rays around the head, as Nero also has rays encircling his in the bust in the Louvre (n. 334) and elsewhere. The colossus stood in front of the Golden House on the site afterwards occupied by the temple of Venus and Roma, to make way for which it was taken to another place by Decrianus, with the assistance of 24 elephants. Spartian Hadr. 19. comp. Eckhel D. N. vi. p. 335. It was afterwards transformed into Commodus. Herod. i, 15.

- 1 198. The most authentic sources of the history of art for that time are, 1st, THE SCULPTURES ON PUBLIC MONUMENTS, of which, however, there are none to be found till the time of the Flavii, the earlier works of this kind having perished.
- 2 The reliefs on the triumphal arch of Titus, representing the apotheosis of the emperor and the triumph over Judea, are

good in point of invention, and tasteful in the disposition, but carelessly worked out; and in those of the temple of Pallas 3 in the forum of Domitian, the design in general is more deserving of praise than the execution, especially that of the draperies.

2. Bartoli and Bellori, *Admiranda Romæ* tb. 1—9. Arcus i. Comp. the coins with the *Judæa capta*, Pedrusi vi. tb. 12. H. Reland *De spoliis templi Hierosolymitani in arcu Titiano*. Traject. 1716.

3. We here see Pallas instructing women in domestic tasks, Bartoli tb. 35—42 (63—70). Comp. the Ed. Winckelm. vi, ii. s. 334.

199. Secondly, THE BUSTS AND STATUES OF THE EMPERORS 1 which go back, at least in the original, to the time of their reigns. They fall into different classes, which are also distinguished, and with greatest certainty, by their costume: 1. Such as reflect the individuality of the subjects without exaltation, and therefore also preserve the costume of life,—either 2 the peaceful dress of the toga drawn over the head with reference to priesthood, or the accoutrements of war, in which 3 case the usual attitude is that of addressing armies (*allocutio*); in both kinds there are good statues of the time. To this class likewise belong statues on horseback, or on triumphal cars, which at first actually denoted marching at the head of an army, and triumphs or important conquests over the enemy, but were soon raised on all occasions from adulation and vanity. 2. Such as were intended to exhibit the 5 individual in an exalted, heroic, or deified character, to which belong the statues without drapery, and with a lance in the hand, which became usual from the time of Augustus, and which, according to Pliny, were called *Achillean* statues, as 6 well as those in a sitting posture, with the upper part of the body naked, and a pallium around the loins, which commonly suggest the idea of Jupiter; altogether, the practice of blending individuals with gods continued, and the art of elevating portraits into an ideal character was then still exercised with as much spirit as that of representing real characters in a simple and life-like manner. The statues also of women belonging 7 to the reigning families fall into the two classes just laid down. On the other hand it is to be observed, that the solemn representation of the *Divus*, the emperor consecrated by the senate, requires no ideal costume, but a sedent figure in the toga 8 (which is often also drawn about the head), with the sceptre in the hand, and the crown of rays. Statues of cities and 9 provinces were often now, as well as in the time of the Macedonians, combined with monuments of the princes, and this species of figures was generally treated by distinguished artists, as to which the coins also bear testimony.

2. *Simulacrum aureum Caligulae iconicum*, Sueton. 22. *Statuæ civili habitu* (Orelli Inscr. n. 1139. 3186) or *togata*, for example the Tiberius with beautiful toga, from Capri in the Louvre (111.) M. de Bouillon ii, 34. Augustus in priestly dress, from the basilica of Otricoli PioCl. ii, 46. Head of Augustus of basalt, found in 1780 at Canopus, Specim. of Anc. Sculpture ii, 46, Statue of Augustus in the Capitol, Racc. 16, of Jul. Cæsar, *ibid.* Racc. 15. Drusus from Herculaneum, Ant. di Erc. vi, 79. M. Borbon. vii, 43. [Seven excellent colossal statues excavated at Cervetri, now restored by de Fabris, in the Lateran, Germanicus, Drusus, Tiberius, Caligula, Claudius, Agrippina and another female statue, together with the head of Augustus, Bull. 1840. p. 5. Canina Etr. Marit. I. 2. Mon. cretto in Cere all' imper. Claudio dai dodici principali popoli dell' Etruria. There were also excellent colossal statues found in ancient Privernum, supposed to be from the Curia or the Augusteum of the city which Augustus, Tiberius and Claudius reared anew; the head of Claudius, Mus. Chiusamonti ii. tv. 32. In like manner colossal statues were raised by Veii to Augustus and Tiberius. *Ibid.* not. 3 *Ibid.* tv. 31. Comp. Canina Antich. di Veji, p. 83 sq. Colossal heads of Augustus and Tiberius were found in 1824 with the colossal statues of Tiberius and Germanicus. Claudius from the Ruspoli palace; tv. 31. Titus with Julia found in 1828.]

3. *Statuæ pedestres habitu militari* (Capitolin. Macrin. 6) or *thoracatae*, for example, the colossal Augustus in the palace Grimani, see Thiersch, Reisen i. s. 250 ff. [Tiberius Canina Tusculo, tv. 29. Fine bust of Caligula found at Colchester Archæol. L. xxxi. pl. 15. p. 446; similar Caylus i. pl. 65, under the name of Claudius.] Drusus, son of Tiberius, in the Louvre, Mongez, Iconogr. Romaine pl. 23, 1. Titus in the Louvre 29. pl. 33, 1. 34, 1. 2. Bouill. ii, 41. Domitian and Marcus Aurelius from the Giustiniani palace, Racc. 89. 90. [Domitian M. Chiar. ii. tv. 36.] Domitian from the Giustiniani palace, M. Chiar. ii. tv. 36.

4. The *statua equestris* of Augustus on the bridge over the Tiber (see Dio liii, 22, and the denarii of L. Vinicius) at least pointed at warlike plans. The colossal equestrian statue of Domitian in the Forum (Statius S. i, 1. Fr. Schmieder, Programm 1820), represented him as the conqueror of Germany, with the Rhine under the horse's forefeet; the left carried a Pallas holding out a Gorgoneion, the right commanded peace (comp. §. 335). Domitian with bust of Pallas on his shoulder, relief in Vaillant de Canopo, p. 11; supposed *statua equestris* of Augustus, Racc. 52. [Equestrian statue of Theodoric before the palace of Charlemagne at Aix-la-Chapelle, by Bock Jahrb. des Rhein. Alterth. Vereins v. s. 1.] Augustus appears in *quadrigis* on a triumphal arch, attended by two Parthians, after recovering the standards of Crassus. Eckhel. D. N. vi. p. 101. Statues in *bigis* were raised at first to magistrates on account of the *pompa*, in the circus, but chariots with four horses (even six-horse cars, which came in since the time of Augustus) without any regard to triumphs and poms, and equestrian statues were erected even in the houses of advocates, Martial ix. 69. Tacit. de Orat. 8. 11. Juvenal vii, 126. Appulei. Flor. p. 136 Bipont. To the Emperors, on the other hand, were erected cars yoked with elephants, see Plin. xxxiv, 10, and the coins with the image of Divus Vespasianus, comp. Capitol., Maximin 26.

5. *Statuæ Achilleæ*, Plin. xxxiv, 10. To this class appears to belong

[the splendid Pompey in the Spada palace,] the colossal Agrippa (the dolphin is restored) in the palace Grimani, said to be from the Parthenon. Pococke Trav. ii. pl. 97. Visconti Icon. Roman. pl. 8. Augustus in the Casa Rondanini, Winckelm. vii. s. 217. Claudius, Ant. di Erc. vi, 78. Domitian, Guattani M. I. 1786, p. xvi. Comp. the examples in Levezow's Antinous, s. 51. There is often a pallium around the body, as in the otherwise Achillean Germanicus from the basilica of Gabii in the Louvre 141. Mongez, pl. 24, 3. and the Nero, Louvre 32. Clarac, pl. 322.

6. Herod erected in Cæsarea colossal statues of Augustus-Jupiter and Roma. Joseph. B. I. i, 21. comp. §. 203. The sedent colossal statues of Augustus and Claudius from Herculaneum in regard to dress have the costume of Jupiter, M. Borbon. iv. 36. 37. An Augustus of bronze as a standing Jupiter with the thunderbolt, Ant. di Erc. vi, 77. The fine bust of Augustus at Munich 227, and in the Louvre 278, Mongez, pl. 18, has indeed the crown of oak-leaves, but otherwise it is quite a portrait. The sitting statue of Tiberius from Piperno has the costume of Jupiter, and his horrible countenance is rendered as noble as possible. Mongez, pl. 22. Comp. the Veientine statue, Guattani Mem. Encicl. 1819. p. 74, and the splendid head from Gabii, Bouill. ii, 75. Caligula even wished to convert the Zeus at Olympia into a statue of himself. The magnificent colossal bust in Spain represents Claudius as a god, Admir. Romæ, 80. Mongez, pl. 27, 3. 4, but even deified he retains a doltish look. A grandly treated colossal head of Vitellius at Vienna.—Augustus as Apollo, §. 362, 2.

7. Portrait statues: Livia as priestess of Augustus from Pompeii, M. Borbon. iii, 37. Avellino, Atti d. Acad. Ercol. ii. p. 1. The first Agrippina in the capitol, splendid in the disposition of the entire figure, less deserving of praise in the drapery, M. Cap. T. iii. t. 53. Mongez, pl. 24,\* 1. 2. Similar in Florence, Wicar iii, 4. Farnesian statue of the second (?) Agrippina grandly handled, Mongez, pl. 27, 6. 7. M. Borbon. iii, 22.—Livia as Ceres (L. 622. Bouill. ii, 54. comp. R. Rochette, Ann. d. Inst. i. p. 149. on this costume), Magna Mater (§. 200), Vesta (on coins Eckhel vi. p. 156). Julia, daughter of Augustus, as Cora, L. 77. Bouill. ii, 53. Agrippina, Drusilla, and Julia, Caligula's sisters, on coins as Securitas, Pietas, and Fortuna, Eckhel vi. p. 219.—[Two of Julia, daughter of Titus M. Chiaram. ii, 34. 35.]—Among the most excellent of the portrait statues are the matron and virgin (the latter also found in a copy) from Herculaneum at Dresden, n. 272—274. Bekker August. 19—24. comp. Racc. 91, reckoned by Hirt to be Caligula's mother and two sisters. Family of Marcus Nonius Balbus from Herculaneum, two equestrian statues (§. 434) from the basilica, and seven statues on foot from the theatre, viz. Balbus with his father, mother, and four daughters. Neapel's Ant. s. 17 ff.

8. Thus, for example, Divus Julius on the Cameo, §. 200, 2. b., Divus Augustus on coins of Tiberius, &c. Nero was the first who assumed while living (as Phœbus) the corona radiata, Eckhel vi. p. 269. Mongez, pl. 30, 3. 4. Bouill. ii, 76. §. 197, 3. Comp. Schöppfin, De Apotheosi, 1730.

9. Coponius executed fourteen nations conquered by Pompey, for the portico *ad nationes* in Pompey's theatre; Augustus seems to have added another series. Schneider ad Varr. de R. R. ii. p. 221. Thiersch Epochen,

s. 296. These were certainly statues: on the other hand eight figures of cities in relief still existing at Rome and Naples (Visconti M. PioCl. iii. p. 61. M. Borbon. iii. 57. 58), are better assigned to the attic of the portico of Agrippa. On the great altar of Augustus at Lugdunum (known from coins) there were figures of 60 Gallic tribes. Strab. iv. p. 192.—The pedestal of the statue of Tiberius, which the *urbes restitutæ* caused to be erected to Augustus, is still preserved at Puteoli with the figures of 14 cities of Asia Minor, which are executed in a very characteristic manner. See L. Th. Gronov, *Thes. Ant. Gr.* vii. p. 432. Belley, *Mém. de l'Ac. des Inscr.* xxiv. p. 128. Eckhel D. N. vi. p. 193. Comp. §. 405.

- 1 200. Equally important materials for the history of art are furnished by GEMS. Dioscorides, who engraved the head of Augustus with which the emperor himself sealed, was the
- 2 most distinguished worker of the time in intaglios. But still more important than the stones preserved under his name, is a series of cameos which represent the Julian and Claudian families at particular epochs, and besides the splendour of the material and dexterity in using it, are also in many other re-
- 3 spects deserving of admiration. In all the principal works of the kind the same system prevails of representing those princes as divine beings presiding over the world with benignant sway, as present manifestations of the most exalted deities.
- 4 The design is careful and full of expression, although there is no longer to be found in them the spirit in handling and nobleness of forms which distinguish the gems of the Ptolemies (§. 161); on the contrary, there is here as well as in the reliefs of triumphal arches and many statues of the emperors, a peculiarly Roman form of body introduced, which is distinguished considerably from the Grecian by a certain heaviness.

1. Seven gems of Dioscorides have been hitherto considered genuine, two with the head of Augustus, a so-called *Mæcenæ*, a Demosthenes, two Mercuries, and a *palladium-theft* (Stosch, *Pierres Grav.* pl. 25 sqq. Bracci, *Mem. degli Incis.* tb. 57. 58. Winckelm. W. vi. tf. 8. b.): but even as to these more accurate investigations are still to be looked for. Augustus Impr. gemm. iv. 93. [Onyx-cameo, Augustus in the green vault at Dresden.] Dioscorides' sons, Erophilus (Ed. Winck. vi. 2. s. 301), Eutyches (R. Rochette, *Lettre à Mr. Schorn*, p. 42). Contemporaries, Agathangelus (head of Sextus Pompeius?), Saturninus, and Pergamus, a worker in gems, of Asia Minor, R. Rochette, p. 51. 47. comp. p. 48. Solon, Gnæus, Aulus and Admon are also assigned to this period. Ælius, under Tiberius, Euodius, under Titus (Julia, daughter of Titus, on a beryl at Florence. Lippert. i, ii, 349).

2. CAMEOS. The three largest: a. That of Vienna, the *Gemma Augustæ*, of the most careful workmanship, 9 × 8 inches in size. Eckhel, *Pierres Grav.* pl. 1. [Clarac pl. 1053.] Köhler über zwei Gemmen der K.K. Sammlung zu Wien. Tf. 2. [Comp. Morgensterns Denkschr. on Köhler, s. 16 sq.] Millin G. M. 179, 677. Mongez, pl. 19.\* Arneth, *Beiträge zur Gesch. von Oesterreich* ii. s. 118. Representation of the Augustan family

in the year 12. Augustus (beside him his horoscope, comp. Eckhel D. N. vi. p. 109), with the lituus as a symbol of the auspices, sits enthroned as Jupiter Victorious together with Roma; Terra, Oceanus, Abundantia surround the throne, and are in the act of crowning him. Tiberius triumphing over the Pannonians, descends from the car, which is guided by a Victory, in order to prostrate himself before Augustus. Germanicus at the same time receives *honores triumphales*. Below, a tropæon is erected by Roman legionaries and auxiliaries (here the scorpion on a shield perhaps refers to the horoscope of Tiberius). Sueton. Tib. 20. Passow has last contributed to the explanation in Zimmermann's *Zeitschrift für Alterthumsw.* 1834. N. 1. 2. [after Thiersch *Epochen* s. 305.]

b. The Parisian Cameo, by Baldwin the II. from Byzantium to St. Louis; de la Ste Chapelle (there called Joseph's dream), now in the Cabinet du Roi. Le Roy, *Achates Tiberianus*. 1683. Millin G. M. 181, 676. Mongez, pl. 26. [Clarac, pl. 1052.] The largest of all, 13 × 11 in.; a sardonyx of five layers [which is usually thought to be a work of the Augustan age, but is by some assigned to the third century]. The Augustan family some time after the death of Augustus. *Above*: Augustus in heaven welcomed by Æneas, Divus Julius and Drusus. *In the middle*: Tiberius as Jupiter Ægiocorus beside Livia-Ceres, under whose auspices Germanicus goes to the East in the year 17. Around them, the elder Agrippina, Caligula (*comitatus patrem et in Syriaca expeditione*, Suet. Calig. 10. comp. M. Borbon. v, 36), Drusus II, a prince of the Arsacidæ (?), Clio, and Polymnia. *Below*: The nations of Germany and the East conquered. Explained in the same way by Eckhel, Visconti, Mongez, *Iconographie* and *Mém. de l'Inst. Roy.* viii. p. 370 (*Sacerdoce de la famille de Tibère pour le culte d'Auguste*), particularly by Thiersch *Epochen*, s. 305. On the contrary, Hirt, *Analekten* i, ii. s. 322, explains it as Nero's adoption into the Julian family, at the same time with which there happened to be an arrival of captives from the Bosphorus. Fleck *Wissensch. Reise durch das südliche Deutschland, Italien u. s. w.* i, 1. s. 172. [The apotheosis of Augustus in a relief in the Sacristy of San Vitali at Ravenna, with Roma, Claudius, Jul. Caesar, Livia as Juno, Augustus as Jupiter.]

c. That of the Netherlands (de Jonge, *Notice sur le Cab. des Médailles du Roi des Pays-Bas*, i Suppl. 1824, p. 14), [Clarac, pl. 1054, Claudius and his family, Germanicus and Agrippina, pl. 1055—1057.] a sardonyx of three layers, 10 inches high, excellent in design, but much inferior in execution to the others. Millin G. M. 177, 678. Mongez, pl. 29. Claudius as Jupiter triumphant (after the Britannic victory), Messalina, Octavia and Britannicus in a chariot drawn by Centaurs as trophy-bearers; Victory flying on before.

The representation of Germanicus and Agrippina travelling over the world as Triptolemus and Demeter Thesmophorus (with the scroll), on a fine cameo at Paris, is designed in the same spirit of ingenious adulation. *Mém. de l'Ac. des Inscr.* i. p. 276. Millin G. M. 48, 220. Mongez, pl. 24\*, 3.—A silver goblet in the K.K. Antiken-Cabinet, which was found at Aquileia, exhibits a similar composition excellently designed. On the upper field, between Jupiter and Ceres, Proserpina and Hecate, Germanicus, as it seems, is represented, in relief (the drapery gilded) about to sacrifice at an altar to these deities, in order afterwards to mount the

dragon-chariot as a new Triptolemus; the Earth-goddess lies beneath. [Publ. by the author, *Mon. d. I.* iii. tv. 4. *Ann.* xi. p. 78.]

Other works of this time, which was very fertile in fine cameos, in Mongez, pl. 24\*, 5. 29, 3. and Eckhel, pl. 2. 5. 7—12. Augustus and Livia, *Impr. dell' Inst.* ii, 79. Livia as Magna Mater holding a bust of Divus Augustus, Köhler *ibid.* A head of Agrippa of exceeding beauty on a Niccolo at Vienna. [The Carpegna stone, now in the Vatican, in Buonarrotti Madaglioni, p. 427, together with another.]

4. It is found almost universally that the body is long in proportion to the legs; it is remarked by Rumohr that this is a national peculiarity of the Roman form, *Ital. Forschungen* i. s. 78.

- 1 201. In the COINS, especially the bronze medals struck by the senate, of the emperors of the Julian and Flavian families, art appears to have remained stationary at the same height;
- 2 the heads are always full of life, characteristic and nobly conceived, the reverses more rarely, but yet also sometimes of perfect execution, especially on bronzes of Nero. The mythico-allegorical compositions of these coins, which were intended to represent the situation of the empire and the imperial house (§. 406), are full of spirit and ingenious invention, although the figures are handled in a traditional and hasty manner.

1. The transcripts in Mediobarbus and Strada are not to be depended on any more than the ill-reputed ones of Golzius, neither are, according to Eckhel's account, even the beautiful representations in Gori's *M. Florentinum*. Those in the works on the coins of the emperors by Patinus, Pedrusi, Banduri (from Decius downwards) and Morelli are more trustworthy. Bossière, *Médaillons du Cab. du Roi*. Lenormant *Trésor de Glyptique*.

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- 1 202. In the time of TRAJAN were executed the reliefs which
  - 2 represent his victory over the Dacians. Powerful forms in natural and appropriate attitudes, character and expression in the countenances, ingenious motives to relieve the monotony of military order, feeling and depth in the representation of pathetic scenes, such as that of the women and children praying for mercy, give to these works a high value, notwithstanding many faults in the handling both of the nude and
  - 3 the draperies.—The statues of the emperors, as well as the copies of them on coins and cameos, were during this time scarcely inferior to those of the immediately preceding period;
  - 4 it would, however, be rash to conclude from the excellence of these that as much was achieved in other subjects.

2. See the Ed. of Winckelm. vi, 2. s. 345. As to the historical events, see, besides Bellori, Heyne de Col. Traj. in Engel's *Commentatio de Expeditione Trajani*. To these belong also the sculptures on the arch of



Constantine, where, besides Trajan, Hadrian also with Antinous appears. Admir. Romæ, tb. 10—27; the tropæa of the Parthian campaign from the *castellum aquæ Marcie*, now in the Capitol; and other reliefs with warriors from a monument of Trajan, which Winckelm. describes vi, i. s. 283. Kindred representations on coins, for example *rex Parthorum victus*, Pedrusi vi, 26, 7. *rex Parthis datus, regna assignata*. [The excellent alto relievo of Trajan from the Aldobrandini palace, in the *sale Borgia* of the Vatican is supposed to be from the forum of Trajan, as well as many other monuments of that house, perhaps also the highly animated wrestlers (called Dares and Entellus) which are now also there. M. Chiaram. ii. 21. 22; where there are also tv. 49—51 splendid pieces of frieze from the Basilica and the Bibliotheca Ulpia.]

3. Fine colossal statue of Nerva in the Vatican, PioCl. iii, 6. Mongez, pl. 36, 1. 2. A fine *statua thoracata* of Trajan in the Louvre 42 (Clarac, pl. 337), colossal head 14. Mongez, pl. 36, 3. 4. Large bronze bust of Hadrian in the Mus. of the Capitol. Mongez, pl. 38. On others, Winckelm. vi, i. s. 306. Statue Racc. 104. Statues of Hadrian were raised by all the Greek cities. C. I. 321 sqq. On the *numi ænei maximi moduli*, which began with Hadrian, the head of that emperor is very ingeniously and successfully handled; the reverses too are fine. Hadrian in warlike costume on cameos, Eckhel, Pierres Grav. pl. 8. Apotheosis, Mongez, pl. 38, 7. Sabina, Racc. 107. Impr. gemm. iv, 99.

4. Dio Chrysost. Or. 21. p. 273. declares the statues of the athletes at Olympia to be the later the worse, and the *πάνυ παλαιούς παιδᾶς* to be the best.

203. Through HADRIAN'S love of art, although in a great 1 measure affected, it was now enabled to take a higher flight, whereas it had hitherto gradually become merely the repre- 2 senter of external reality. The countries which were then flourishing anew, Greece and more especially anterior Asia Minor, produced artists who understood how to reanimate art in such a way as to gratify the wishes and inclinations of the emperor. This is particularly seen in the statues of Antinous 3 which were executed at this period and in these countries. The most surprising thing is the certainty with which this 4 character is, on the one hand, modified by the artists in different gradations, as man, hero, and god, but on the other, is nevertheless adhered to and carried out in its peculiar essence. Besides, Hadrian's taste was also that in which the Egyptian 5 style was most exercised, sometimes in more severe sometimes in milder form, as is shown by the statues from the Villa Tiburtina and a peculiar class of the representations of Antinous. They are chiefly of black stone, so-called basalt, for at this time the taste for the splendour of coloured stones had even invaded the plastic art to a great extent (comp. §. 309).

1. Hadrian was himself a Polyclitus or Euphranor according to Victor. Artists of the time: PAPIAS and ARISTEAS of Aphrodisias, who give their names as authors of two centaurs of *marmo bigio* from the Tibur-

tine villa (M. Cap. iv, 32); one of them resembles the famous Borghese centaur (§. 389), Winck. vi, 1. s. 300. A Zeno also in several inscriptions, Gruter, p. 1021, 1. Winckelm, vi, 1. s. 278. 2. s. 341. R. Rochette, Lettre à M. Schorn, p. 91, and the Attilianus (Atticion?) on the statue of a muse at Florence, both also from that place, led Winckelmann to the assumption of an Aphrodisian school. An Ephesian ἀνδριάντοποιός A. Pantuleius, C. I. 339. Xenophantes of Thasos, 336.

3. Antinous, who was from Claudiopoli in Bithynia, in *pædagogis Cæsaris*, was drowned in the Nile near Besa (§. 191.), or fell the victim of a gloomy superstition (an extremely enigmatical story) about the year 130 A. D. The Greeks apotheosised him to please Hadrian, Spart. 14; his worship in Bithynia and Mantinea (because the Bithynians were mythically derived from Mantinea, Paus. viii, 9). Numerous statues and representations on reliefs and coins. See Levezow über den Antinous. B. 1808. Petit-Radel, M. Napol. iii. p. 91—113. Mongez T. iii. p. 52. Antinous as Ganymede, Spec. of Anc. Sculpt. ii, 52. Eckhel D. N. vi. p. 528. Recognised by his fine head of hair, his eye-brows, his full mouth, which has something sombre about it, his broad high-arched chest, and so forth. —Worshipped at Mantinea as another Dionysus (also on coins as Dionysus, Iacchus, and Pan with all sorts of Bacchic insignia). Of this description are the colossal statue from Palæstrina in the Braschi palace [now in the Lateran], Levezow Tf. 7. 8. (that at Dresden 401. August. 18. similar) [a good statue of Antinous-Bacchus also in Villa Casali.]; the magnificent bust in Villa Mondragone, now in the Louvre, formerly coloured slightly [of marble of a light-reddish colour], the eyes of precious stones, grapes and pine-cones of metal, the character earnestly and sternly conceived, Bouill. ii, 82. Levezow 10 (a repetition at Berlin 141); the Cameo with the head of Antinous, to which a Silenus-mask serves as a covering, Eckhel, Pierres Grav. 9. As Agathodæmon (the cornucopia formed from an elephant's trunk) at Berlin 140. Bouill. ii, 51. M. Roy. ii, 1. As Hermes on Alexandrine coins, head with wings at Berlin 142. As Hercules in the Louvre 234. Clarac. pl. 267. Bouill. ii, 50. As Aristæus in the Louvre 258. Bouill. ii, 48. As a new Pythius on coins. An Antinous-Apollo of marble found at Lycopolis, in the Drovetti collection. —The Capitoline Antinous in heroic form (with short-curled hair and powerful frame), M. Cap. iii. 56. Bouill. ii, 49. Levezow, 3. 4. Similar at Berlin 134. Ἀντινοὺς ἥρας ἀγαθὸς on coins. But even as a hero he is sometimes also represented as Bacchian, sitting upon the panther, as on coins of Tios. —More individual, among others in the bust, N. 49 in the Louvre. Mongez, pl. 39, 3. PioCl. vi, 47. Racc. 121. Beautiful bust on Bithynian coins, Mionnet, Suppl. v. pl. 1, 1. —The celebrated group of Ildefonso is referred by Visconti (su due Musaici, p. 31), Mongez (T. iii. p. 55. pl. 39), and others to Antinous on account of the resemblance of the head of one of the figures, (which is however held by others to be foreign to the figure); the other youth would then, most probably, be the life-genius of Hadrian. Hypnos and Thanatos, according to Lessing, Gerhard Venere Pros. p. 49, R. Rochette M. I. p. 176, 218. Welcker Akad. Kunstmuseum S. 53.

6. On the Egyptian Antinous, Winckelm. vi, 1. s. 299 f. 2, 357. vii, 36. Bouill. ii. 47. Levez. 11. 12. Comp. besides §. 408.

204. During the long reign of the ANTONINES the Roman world reposed from its exhaustion without being able to recover its ancient energies. As Asiatic bombast on the one hand, and dull insipidity on the other, prevailed more and more in the oratorical, so also both tendencies seem to have been manifested in the plastic arts. Nay, even in the busts of the emperors, which are often very carefully executed, both may in some measure be seen at the same time, inasmuch as the hair of the head and beard luxuriates in an exaggerated profusion of curls, and a studied elegance is found in all the other accessories, whilst the features of the countenance are conceived and rendered with the most signal triviality. The coins also degenerated in art, although those struck at Rome were still much better, especially in the conception of the imperial physiognomy, than the bronze medals which were then struck in great numbers in the cities of Asia Minor and Thrace, on which these cities, with the vanity of sophistic rhetoricians, exhibited their images of gods, their temples, their local mythi, and works of art, without however themselves producing any thing worthy of notice. In the same way must be limited the praise of artistic perfection in other productions of this period. Pausanias considered the masters who then lived scarce worth mentioning.

2. See especially the two colossal busts of Marcus Aurelius and Lucius Verus in the Louvre, 138, 140 (Villa Borgh. St. 5, 20. 21. Bouill. ii, 85), from Acqua Traversa, near Rome, the latter of which in particular (also in Mongez, pl. 43, l. 2) is a master-piece of its kind. Fine Farnesian statue of L. Verus in the M. Borbon. x, 27, Racc. 106. Silver statues were raised to M. Aurel. and Faustina in the temple of Venus, and a golden one of her was brought to the theatre when she appeared, Dio Cass. lxxi, 31. On the busts of Socrates, M. Aurelius and others found at Marathon (Herodes Atticus), see Dubois, Catal. d'Antiq. de Choiseul-Gouff. p. 21. The M. Aurelius in the Louvre 26 (Clarac, pl. 314) is a work of little value notwithstanding the careful execution of the corslet.—The hair on those busts is very laboriously worked out, and perforated with the auger. The eyelids lie close in a leathery manner, the mouth is compressed, the wrinkles about the eyes and mouth strongly marked. The marking of the eyeballs and eyebrows is also to be found in busts of Antinous.—[The bust said to be that of Herodes Atticus from a tomb at Marathon in the Cab. Pourtales. pl. 37.]—In the busts of women of rank (such as Plotina, Marciana and Matidia even in Trajan's time) the sculptors took the greatest pains to represent faithfully the absurd head-dress. A puffiness in the treatment of the draperies.

3. Many of the large bronze coins of Antonine equal to the best of Hadrian, although the countenance is less spirited manner; especially those which contain presentations from the early times of Rome, and the one on which was then revived in Arcadia (on which see Eckhel vii. p. 101). The one

with the inscription around the bust of Antoninus, Antoninus Aug. Pius P. P. Tr. P. Cos. iii., is particularly fine; on the reverse Hercules discovering his son Telephus suckled by the hind. The coins of Marcus Aurelius are universally inferior. On the city coins see below: locality §. 255.—Racc. 105. [The circular pedestal with Antonine who was from Lanuvium, his two sons, Juno Lanuvina, Victoria, Roma, Mars, Venus, in Villa Pamfili was brought thither from the neighbourhood, where Antonine had estates.]

4. The equestrian statue of Marcus Aurelius in the square of the Capitol (formerly before S. Giovanni in the Lateran), of gilded brass, is a respectable work, but both horse and man stand at an immense distance from a Lysippian production. Perrier, tb. 11. Sandrart ii, 1. Falconet Sur la Statue de M. Aurèle. Amst. 1781. Racc. 14. Cicognara Stor. della Scultura iii. tv. 23. Mongez, pl. 41, 6. 7. Antique pedestal of the equestrian statue, Bull. 1834. p. 112. Deification of Antoninus and the elder Faustina on the base of the granite column, §. 191, a fine relief; the decursio funebris on the sides shows a great inferiority. PioCl. v, 28—30. [The entire pedestal is now restored, de Fabris il Piedestallo d. col. Antonina collocato nel giardino della pigna, R. 1846. 4to.] The reliefs also on the attic of Constantine's arch bear reference to Antonine. The column of Marcus Aurelius is interesting on account of the scenes from the war with the Marcomanni (with the representation of the tempest, Bellori, tb. 15, comp. Kästner's Agape, s. 463—490); the workmanship is much poorer than on Trajan's column. Apotheosis of the younger Faustina from the arch of Marcus Aurelius, M. Cap. iv, 12.

5. The expression of Pausanias: ἀγάλματα τέχνης τῆς ἐφ' ἡμῶν vi, 21. cannot possibly be one of praise. He praises the statue of gold and ivory in the Athenian Olympieion "if we look to the impression of the great whole," i, 18, 6. As to artists he only mentions altogether after the 120th Olympiad two or three certain names. Did Crito and Nicolaus, who made the Caryatides [in Villa Albani, according to Winckelmann, of the time of Cicero] found in the Via Appia near Rome, belong to this period? Guattani M. I. 1788. p. lxx. A skilful wood-carver, Saturninus at Cæa in Africa, Appulei de magia, p. 66. Bip. On works of art to which Herod gave occasion, Winckelm. vi, 1. s. 319.

- 1 205. The more unsettled times of COMMODUS, his immediate successors, SEPTIMIUS SEVERUS and his family, adhered in art to the style which had been formed in the time of the Antonines, with still more distinct symptoms however of de-
- 2 clension. The best works of the period are the busts of the emperors which the slavish disposition of the senate greatly promoted; yet the most carefully wrought are precisely those in which turgidity and manner are most apparent in the
- 3 treatment. Perukes, and drapery of coloured stones corre-
- 4 spond to the taste in which the whole is treated. To these busts are closely allied those on bronze medals and cameos; here also the blending of individual with ideal forms still con-
- 5 tinued to produce many interesting works, although it ceased to be so intimate a combination as in earlier times. In the

time of Caracalla there were sculptured many statues—especially of Alexander the Macedonian; Alexander Severus also was particularly favourable to statues, in so far as he could regard them as memorials of eminent men. The reliefs on the triumphal arches of Septimius, especially the smaller one, are executed in a mechanical style. 6

2. Commodus sometimes appears young (like a gladiator), sometimes in riper years. On bronze medals we see his bust in youthful form, with athletic body, the crown of laurel and the ægis. A fine head in the capitol. Good bust of Pertinax in the Vatican from Velletri, Cardinali Mem. Romane iii. p. 83. Engraved stones, Lippert i, ii, 415. Crispina, Maffei 108. Septimius Severus next to L. Verus most frequently in busts. PioCl. vi, 53 (with Gorgoneion on the breast); from Gabii, in the Louvre 99. Mon. Gab. n. 37. Mongez, pl. 47, l. 2. The workmanship, however, is still drier than in the Antonines. Bronze statue of Severus, [in the Barbarini palace, now in the Sciarra] Maffei Racc. 92, very carefully executed, especially in the accessories. Excellent busts of Caracalla with an affected expression of rage, at Naples (M. Borbon. iii, 25), in the PioCl. (vi, 55), the Capitol and Louvre (68. Mongez, pl. 49, 1). See the Ed. of Winck. vi. s. 383. Comp. the Gem, Lippert i, ii, 430, which is executed with care, but in a spiritless manner. Youthful equestrian statue in the Farnese palace at Rome, Racc. 54. Some busts of Heliogabalus are valued on account of fine workmanship, at Munich 216, in the Louvre 83. Mongez, pl. 51, l. 2; PioCl. vi, 56. The short-cropped hair and shaved beard again came in with Alexander Severus.—Of artists we know Atticus in the time of Commodus, C. I. p. 399, and Xenas by a bust of Clodius Albinus in the Capitol.

3. In the empresses the mode of wearing the hair became more and more absurd; in Julia Domna, Soæmias, Mammæa and Plautilla (the wife of Caracalla) it was evidently perukes, *galeri*, *galericula*, *sutilia*, *textilia capillamenta*. A head of Lucilla with hair of black marble that could be taken off, Winck. v. s. 51. comp. on similar cases the Ed. s. 360. after Visconti and Böttiger. Fr. Nicolai On the use of false hair and perukes, s. 36. Julia Mammæa in the Capitol, Racc. 18.

4. Commodus, according to Lamprid. 9, received statues in the costume of Hercules; some of the kind are still extant. Epigram on this subject in Dio Cass. in Mai's Nova Coll. ii. p. 225. Head of Hercules-Commodus on gems, Lippert i, ii, 410. A beautiful medal exhibits on the one side the bust of Hercules-Commodus, and on the other how he as Hercules founded Rome anew (as a colony of Commodus), according to the Etruscan rite; Herc. Rom. Conditore P. M. Tr. P. xviii. Cos. vii. P. P. Eckhel vii. p. 131. comp. p. 122. According to later chronographers Commodus placed his head on the colossus of Rhodes, which had been re-erected by Vespasian or Hadrian; Allatius ad Philon. p. 107. Orelli. Septimius Severus with his two sons (?) as Jupiter, Hercules and Bacchus, at Luna (Fanti scritti di Carrara), Gius. A. Guattani in the Dissert. dell' Acc. Rom. di Arch. T. i. p. 321. Gallienus also loved to be represented as Sol, and appeared at processions *radiatus*. Trebell. 16. 18.

It was very common at this time to represent the empresses as Venus

with scanty drapery. The insipid character of the portrait, often also the mode of dressing the hair, then usually form a striking contrast with the representation. Thus Marciana, Trajan's sister, St. di S. Marco ii, 20. Winckelm. vi. 284, comp. v, 275; Julia Soëmias (with moveable hair), PioClement. ii, 51; Sallustia, the wife of Severus Alexander, *Veneri felici sacrum*, PioCl. ii, 52. The representation of the two Faustinae as Ceres and Proserpine was nobler, R. Rochette Ann. d. Inst. i. p. 147.

5. Caracalla's aping of Alexander called forth everywhere statues of the Macedonian, also Janus figures of Caracalla and Alexander, Herodian iv, 8. Of this time was the tumulus of Festus near Ilion (yet it might also be the tomb of Musonius under Valens, see Eunapius in Mai Vet. Scr. nova coll. T. i. p. 171.), Choiseul Gouff. Voy. Pitt. T. ii. pl. 30. On Severus Alexander, who collected artists from all quarters and erected numerous statues, Lamprid. 25.

6. Victories of Septimius Severus over the Parthians, Arabians, and Adiabeniens. Arcus Sept. Sev. anaglypha cum explic. Suaresii. R. 1676. fo. On the arch of the Argentarii figures of the emperor, Julia Domna, Geta (destroyed) and Caracalla, engaged in sacrifice.

- 1 206. However, even the century of the Antonines and their successors was not without a productiveness of its own, which added new links to the series of developments furnished
- 2 by the ancient world of art. The reliefs on sarcophagi, which did not come into general use until this period, through the influence of un-Grecian ideas, treated subjects derived from the cycles of Demeter and Dionysus, and also from heroic mythology, so as that the hope of a second birth and eman-
- 3 cipation of the soul should be thereby expressed in a variety of ways. The fable of Eros and Psyche also was often employ-
- 4 ed for that purpose, being one which unquestionably represents the pangs of the soul when separated from the heavenly Eros: judging likewise from the literary notices of the mythus, the ingeniously composed but indifferently executed groups of Eros and Psyche will scarcely be assigned to an earlier age
- 5 than that of Hadrian. At the same time art endeavoured more and more to embody the ideas which the invasion of oriental culture introduced; and after it had in the second century produced many works of distinguished merit in Egyptian figures of the gods modified by the Grecian spirit, it now applied itself, already become more rude and incapable, to the worship of Mithras, of the images belonging to which there is nothing of any excellence remaining except perhaps two sta-
- 6 tues of Mithraic torch-bearers (§. 408, 7). In the representation of the tri-form Hecate (§ 397, 4) and in the numerous *Panthea signa* (§. 408, 8) there is manifested a want of satisfaction with the established forms of the ancient Hellenic images of the gods, a longing for more comprehensive and universal expressions, which must necessarily have strayed into abnormal shapes. The eclectic superstition of the time em-

ployed gems as magic amulets against diseases and dæmonic influences (§. 433), placed favourable and benign constellations on signet-rings and coins (§. 400, 3), and by blending together Egyptian, Syrian and Grecian creeds, especially at Alexandria, gave birth to the pantheistic figure of Iao-Abrahas with all the various kindred forms of the so-called Abrahas gems (§. 408, 8).

2. On the introduction of sarcophagi, Visconti *PioCl.* iv. p. ix. On the tendency of the mythi represented, Gerhard *Beschr. Roms* s. 320 f. below §. 358, 1. 397, 2. *Ans. Feuerbach der Vatic. Apollo* s. 317. "A whole cornucopia of poetic flowers was on Roman sarcophagi poured out on the resting-place of the dead, a truly inexhaustible riches of delicate allusions. The many coloured series of mythical forms which here gain a new and deeper significance from the very place which they served to adorn, might be compared to stories with which an ingenious author beguiles the hours of sadness." The reference to the buried person is perfectly evident when, for example, the head of a Bacchian Eros, who is carried away drunk from the banquet (the banquet of life, of which he has enjoyed enough), is left unexecuted, because it was to receive (either by sculpture or painting) the features of him who was laid in the sarcophagus. *M. PioCl.* v, 13. Gerhard in the *Beschr. Roms* ii, 2. s. 146.—Grecian steles in later style, *Annali d. Inst.* i. p. 143.

3. A coin of Nicomedia struck about 236, in *Mionnet Suppl.* v. pl. I, 3, shows Psyche prostrate and beseeching Amor. See besides §. 391, 8. However, Erotes and Psychæ wreathing flowers are to be seen on a picture from Pompeii. *M. Borbon.* iv, 47. Gerhard *Ant. Bildw.* iv, 62, 2.

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207. The turgidity and luxuriance of art gradually passed 1  
over into tameness and poverty. On coins, which are our 2  
most certain guides, the heads are contracted in order that  
more of the figure and the accessories may be introduced;  
but at the end of the third century the busts lose all relief, 3  
the design becomes inaccurate and school-boy like, the whole  
representation flat, characterless, and so destitute of indivi-  
duality, that even the different persons are only distinguish-  
able by the legends, and that utterly lifeless style makes its  
appearance, in which the Byzantine coins are executed. The 4  
elements of art were lost in a remarkably rapid manner; such  
of the reliefs on the arch of Constantine as were not stolen are  
rude and clumsy; those on the Theodosian column, as well as  
on the pedestal of the obelisk which Theodosius erected in the  
hippodrome at Byzantium, are hardly less so. In sarcophagi, 5  
after the turgid works of the later Roman period, which were  
crowded with figures in alto rilievo mostly in animated action,  
we find in Christian monuments a monotonous arrangement  
often influenced by architectonic conditions, and the driest  
and poorest workmanship. The Christian world from the out- 6

set made far less use of the plastic art than of painting; however, the erection of honorary statues survived art for a very long time in the different parts of the Roman empire, especially at Byzantium; nay, the distinction was eagerly coveted, although indeed more regard was had to the due designation of rank by situation and drapery than to the representation of character and individuality; as all life at that period must have been completely smothered under the mass of empty  
 7 forms. Ornamental vessels of precious metal and sculptured stones—a luxury in which the highest point was attained in the later times of the Romans, still continued to be executed with a certain dexterity; there was also much labour expended on ivory writing-tablets or diptycha—a kind of works peculiar to Rome in its decline (§. 312, 3); and thus in various ways did technical and mechanical skill endure beyond the life of art itself.

2. Thus in the case of Gordianus Pius, Gallienus, Probus, Carus, Numerianus, Carinus, Maximianus. This striving to give more of the figure is shown also in the busts. Thus the Gordianus Pius from Gabii in the Louvre 2., in Mongez, pl. 54, 1. 2.

3. The coins of Constantine exemplify the style here described; the Byzantine manner begins with the successors of Theodosius (Du Cange, Banduri).—The decline of art is also shown in the coins of consecration (under Gallienus), as well as in the contorniatii distributed at public games.—Statues of the time: Constantine in the Lateran, notwithstanding the clumsy forms of the limbs, is praised on account of its natural attitude. Winck. vi, 1. s. 339. 2. s. 394. Mongez, pl. 61, 1. 2. Constantinus II. (?) on the Capitol, Mongez, pl. 62, 1—3. Julian in the Louvre 301. Mongez, pl. 63, 1—3. a very lifeless figure. Comp. Seroux d'Agincourt Hist. de l'Art, iv, ii. pl. 3—The workmanship of the hair was made at this time more and more easy, inasmuch as holes were only bored here and there in the thick masses of stones.

4. The arch of Constantine (the bands over the smaller side-arches refer to the conquest over Maxentius and the capture of Rome) in Bellori, comp. Agincourt, pl. 2. Hirt Mus. der Alterthumsw. i. s. 266. The Theodosian column appears to have been erected by Arcadius in honour of Theodosius (according to others by Theodosius the Second to Arcadius); it was of marble, with a stair inside, an imitation of Trajan's; there is nothing more now standing than the pedestal at Constantinople. Col. Theod. quam vulgo historiatam vocant, ab Arcadio Imp. Constantinopoli erecta in honorem Imp. Theodosii a Gent. Bellino delineata nunc primum ære sculpta (Text by Menetrius) P. 1702. Agincourt, pl. 11. Reliefs from the pedestal of the obelisk, Montfaucon Ant. Expl. iii, 187. Agincourt, pl. 10. Comp. Fiorillo Hist. of Art in Italy, p. 18.—A circular stone figure turned round by two-winged Seasons is described by Max. Planudes in Boissonade Anecd. Gr. ii. p. 320.

5. See especially the sarcophagus with Christ, the apostles, evangelists and Elias, in the Louvre 764. 76. 77, in Bouillon iii. pl. 65 (Clarac



pl. 227), and comp. the plates immediately following. Many from the catacombs in Roman museums [especially in the library of the Vatican, also in the Lateran Museum, in Pisa and other places], in Aringhi and Aginc. pl. 4—6. Gerhard Ant. Bildw. 75, 2. Comp. Sickler Almanach i. s. 173. A sculptor named Daniel under Theodoric had a privilege for marble sarcophagi, Cassiodor. Var. iii, 19. Eutropus, an artist of the same description, Fabretti Inscr. v, 102. Christian artists among the martyrs (Baronius Ann. ad a. 303). A Christian *artifex signarius* Muratori, p. 963, 4.

6. On the honour of statues in later Rome, see the Ed. Winck. (after Fea) vi. s. 410 ff., under the Ostrogoths, Manso, Gesch. des Ostgoth. Reichs, s. 403. As a reward to poets, in Merobaudes, see Niebuhr Merob. p. vii. (1824); at Byzantium even female dancers had statues erected to them. Anth. Planud. iv, 283 sqq.—The equestrian statue of Justinian in the Augustæon (which, according to Malalas, had formerly represented Arcadius) was in heroic costume, which at that time already seemed strange, but held in his left hand the terrestrial globe with the cross, according to Procop. de ædif. Just. i, 2. Rhetor. ed. Walz. i. p. 578. Magnificent picture of the emperor with the globe in his hand, Basiliius in Vales. ad Ammian. xxv, 10, 2. A memoir by Marulli on the bronze colossus at Barletta in Apulia (Fea, Storia delle Arti ii. tv. 11); according to Visconti (Icon. Rom. iv. p. 165.) it is Heraclius, [Theodosius according to Marulli II colosso di bronzo esistente nella città di Barletta, Nap. 1816. 8vo.] In the projected treaty between Justinian and Theodatus, in Procopius, it was formally arranged that the Gothic king should have no statue without the emperor, and should always stand on the left.—Even now the *μεταφοράσις* was very common. Ed. Winck. vi. s. 405. comp. §. 158. R. 4. P. Er. Müller gives a very accurate picture of the spirit of the time De genio ævi Theodos. p. 161 sqq.

7. The use of gems, mostly indeed cameos, on vases (Gallienus himself made some of the kind, Trebell. 16), on the *balteus*, the *fibula*, *caligæ*, and *socci* (Heliogabalus wore gems by the first artists on his feet, Lamprid. 23), was very much diffused at this later period of the emperors. The conqueror of Zenobia dedicated in the temple of the Sun garments joined together with gems, Vopisc. Aurel. 28; Claudian describes the court dress of Honorius as sparkling with amethysts and hyacinths; after the emperor Leo (Codex xi, 11), certain works of the kind were only allowed to be made by the Palatini artifices.—Hence the careful workmanship on gems and cameos down to a late period. A sardonyx in the Cabinet du Roi at Paris: Constantine on horseback smiting down his adversary; a sardonyx at St. Petersburg: Constantine and Fausta, Mongez, pl. 61, 5; Constantinus II. on a large agate onyx, Lippert iii, ii, 460; a sapphire at Florence: a chase by the emperor Constantius at Cæsarea in Cappadocia, Freher, Sapphirus Constantii Imp. Banduri Numism. Suppl. tb. 12.—are celebrated. At Byzantium cameos of blood jasper in particular were carefully wrought; several of the kind with Christian subjects in the cabinet of antiques at Vienna.—*Helias argentiarius*, died 405. Gruter, p. 1053, 4.

Heyne, Artes ex Constantinopoli nunquam prorsus exulantes. Commentat. Gott. iii. p. 3.

## 4. PAINTING.

- 1 208. Painting came forth at the time of Cæsar in a second
- 2 bloom which soon faded. Subjects of the highest tragic suffering,—the deeply mortified Ajax brooding over his wrath, Medea before the murder of her children, full of fury, and compassion at the same time in her weeping eyes,—then seemed to the most distinguished artists materials of especial excellence. Portrait-painting was at the same time in request; Lala painted chiefly women, also her own likeness from a mirror.

1. Timomachus of Byzantium, about 660 (Zumpt ad Cic. Verr. iv, 60). Lala of Cyzicus—then one of the chief seats of painting—about 670 (*et penicillo pinxit et cestro in ebore*). Sopolis, Dionysius, contemporaries. Arellius, about 710. The dumb boy Pedius, about 720. The Greek painter of the temple of Juno at Ardea lived perhaps about 650—700. Comp. Sillig C. A. p. 246. and the author's Etrusker ii. s. 258.

2. Timomachus' Ajax and Medea, pictures much praised in epigrams, purchased by Cæsar for 80 talents (probably from the Cyzicans) Cic. *ibid.* comp. Plin. xxxv, 9.), and dedicated in the temple of Venus Genetrix. Böttiger, *Vasengemälde* ii. s. 188. Sillig C. A. p. 450. The Medea is recognised from the epigrams of the anthology in a figure from *Herculanum* (*Ant. di Ercol.* i, 13. *M. Borbon.* x, 21.) and a picture found in *Pompeii* (*M. Borbon.* v, 33), and in gems (Lippert, *Suppl.* i, 93, &c.) Panofka *Ann. d. Inst.* i. p. 243. On the Ajax, Welcker, *Rhein. Mus.* iii, i. s. 82. Timomachus' Orestes and Iphigenia in Tauris (as we must infer from Pliny xxxv, 40, 30) were also from tragedy. [A Diogenes Albinus pictor in Gaul is assigned to the end of the first century, from the characters of the Latin inscription, *Revue archéol.* iii. p. 511. 583.]

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- 1 209. At the time of the emperors we find easel painting
  - which was alone held to be true art, at least its main branch
  - neglected, and wall-painting practised in preference, as the
  - 2 handmaid of luxury. Pliny in the time of Vespasian regards
  - painting as a perishing art; he complains that with the most
  - splendid colours nothing worth speaking of was produced.
  - 3 Scenography, which had taken a fantastic direction, especially
  - in Asia Minor, in which it scouted all the rules of architecture,
  - was now transferred to the decoration of apartments,
  - where it was developed if possible in a still more arbitrary
  - manner; artists delighted in playing a transparent and airy
  - architecture over into vegetable and strangely compounded
  - 4 forms. Landscape-painting was also conceived in a peculiar
  - manner by Ludius in the time of Augustus, and unfolded into
  - a new species. He painted as room-decorations villas and
  - porticoes, artificial gardens (*topiaria opera*), parks, streams,

canals, sea-ports and marine views, enlivened with figures in rural occupations and all sorts of comic situations—very sprightly and pleasing pictures. The time also delighted in tricks of all kinds; in Nero's golden house a Pallas by Fabullus was admired, which looked at every one who directed his eyes towards her. The picture of Nero, 120 feet high, on canvass, is justly reckoned by Pliny among the fooleries of the age.

1. Painters of the time: Ludius, about 730. Antistius Labeo [the manuscripts Titedius, Titidius] vir prætorius, about 40 A. D. Turpilius Labeo Eq. Rom. about 50. Dorotheus, 60. Fabullus (Amulius), the painter of the golden house (the prison of his art), 60. Cornelius Pinus, Accius Priscus, who painted the walls of the Temple of Honour and Virtue, 70. Artemidorus, 80. Publius, animal painter, about 90. Martial i, 110. Workers in mosaic at Pompeii: Dioscurides of Samos, M. Borb. iv, 34. Heraclitus, Hall. ALZ. 1833. Intell. 57. comp. §. 210, 6.

2. See Plin. xxxv, 1. 2. 11. 37. Comp. the later testimony of Petronius, c. 88. [Philostr. Imag. ed. Jacobs, p. lix sq.] On the external luxury, Plin. xxxv, 32. and Vitruv. vii, 5. Quam subtilitas artificis adiciebat operibus auctoritatem, nunc dominicus sumptus efficit ne desideretur.

3. See Vitruvius' (vii, 5) accounts of a scene which Apaturius of Alabanda fitted up and painted in a small theatre at Tralles. Licinius a mathematician occasioned the destruction of the Alabandian work; Vitruvius wishes that his time had one like it. Pinguntur tectoriis monstra potius quam ex rebus finitis imagines certæ. Pro columnis enim statuuntur calami, pro fastigiis harpaginetuli striati cum crispis foliis et volutis; item candelabra ædicularum sustententia figuras, etc.

4. Plin. xxxv, 37.—Vitruvius speaks altogether of the following classes of wall-paintings: 1. Imitations of architectural mouldings, marble-tablets in rooms and the like, as being the earliest decorations in colours; 2. Architectural views on a large scale, in the scenographic manner; 3. Tragic, comic, and satyric scenes in large rooms (exedræ); 4. Landscape pictures (varietates topiorum) in the ambulationes; 5. Historical pictures (megalographia), figures of the gods, mythological scenes; also accompanied with landscapes (tōpia).

5. Plin. ib. Comp. Lucian De Dea Syr. 32.

210. With this character of art, which may be gathered from the testimonies of ancient writers, correspond completely the numerous monuments of wall-painting which extend from the time of Augustus till that of the Antonines with nearly an equal degree of merit: the paintings in the tomb of Cestius (§. 190, 1), those in the chambers of Nero's house (§. 190, 2), which are decorated in a particularly brilliant and careful manner; the large and constantly increasing treasure of mural paintings from Herculaneum, Pompeii and Stabiae; as well as those in the tomb of the Nasones, and numerous others in 4

ancient buildings found here and there, in all of which the art exhibits, even in its degenerate state, inexhaustible invention and productiveness. The spaces divided and disposed in the most tasteful manner; arabesques of admirable richness of fancy; scenographies quite in that playful and light architectural style; the roofs in the form of arbours hung with garlands interspersed with fluttering winged forms; landscapes in the manner of Ludius, for the most part but slightly indicated; moreover figures of deities and mythological scenes, many carefully, the greater number hastily designed, but often possessing an inimitable charm (especially those floating freely in the middle of larger compartments); all this and more in lively colours and simple illumination, clearly and agreeably arranged and executed, with much feeling for harmony of colour and an architectonic general effect. Much of this was certainly copied from earlier painters, nay the whole study of many artists consisted in the accurate reproduction of old pictures.

2. *Histoire Critique de la Pyramide de C. Cestius* par l'Abbé Rive (with engravings from designs by M. Carloni). P. 1787.—*Description des Bains de Titus*—sous la direction de Ponce. P. 1787. 3 Livraisons. Terme di Tito, a large work with plates after drawings by Smugiewicz, engraved by M. Carloni. Sickler's Almanach ii. Tf. 1—7. s. 1.

3. *Antichità di Ercolano*, i—iv. vii. *Pitture Antiche*. N. 1757 sqq. 65. 79. Gli ornati delle pareti ed i pavimenti delle stanze dell' antica Pompeii incisi in rame. N. 1808. 2 vols. fo. Zahn, *Neuentdeckte Wandgemälde in Pompeii* in 40 Steinabdrücken. The same author, *Die Schönsten Ornamente und merkwürdigsten Gemälde aus Pomp, Herc. u. Stabiä* [1828. 100 pl. 2d Series 1842. 1844. 100 pl. Real. Museo Borbon. R. Rochette, *Peintures de Pompée* from 1844. 3 livr. *Wandgem. aus Pompeii u. Herculaneum* von W. Ternite, Berlin, Reimer 3 Lief. and Reimaruss also 3 Lief. up to this time. Text of the first part by K. O. Muller, of the rest by Welcker.] Much in Mazois, Gell, Gori, R. Rochette (see §. 190, 4). [*Pianta de' scavi della Villa Giulia* (s) fra Ercolano ed Oplonti Nap. No. 24. 27.]

4. P. S. Bartoli: *Gli antichi Sepolcri*. R. 1797. (*Veterum sepulcra*, Thes. Antiq. Gr. xi.). By the same: *Le pitture ant. delle grotte di Roma e del sepolcro dei Nasoni* (of the time of the Antonines, discovered in 1820). R. 1706. 1721. fo., with explanations by Bellori and Causseus (also in Latin. R. 1738), [and in the Thes. Ant. Rom. Thes. T. xii.]. Bartoli *Recueil de Peintures Antiques* T. i. ii. Sec. éd. P. 1783. *Collection de Peintures Antiques qui ornaient les Palais, Thermes, &c. des Emp. Tite, Trajan, Adrien et Constantin*. R. 1781. [*Ponce Bains de Titus*. P. 1786. fol. *Paintings from the baths of Titus* Sickler Almanach aus Rom. ii. Tf. 1—7. Landon *Choix des plus bel. peint.* P. 1820. 4to.] *Arabesques Antiques des Bains de Livie et de la Ville Adrienne*, engraved by Ponce after Raphael. P. 1789. *Pitture Antiche ritrov. nello scavo aperto 1780*, incise e pubbl. da G. M. Cassini. 1783. Cabott, *Stucchi figurati essist. in*

un antico orologio fuori delle mura di Roma. R. 1795. *Parietinas Pinturas in ... et Viminalem Collem super. anno detectas in rudibus privatis domibus Antonini Pii ævo depictas* (two pictures in the Paintures qui ornent ... no. 4. if it be the same picture, quite correspond with the representation on the coin of Lucilla, Num. Mus. Pisani tb. 25, 3) in *tabulis expressas* ed. C. Buti Archit. Raph. Mengs del. Camparolli sc. 1788. 7 very fine plates (*Pitture antiche della villa Negroni*). [The picture in the Vatican from Torre Marancia in the Mon. Amaranziani. R. 1843. Wall paintings of a dwelling house in Catania, Ann. d. Inst. ix. p. 60. 177. of another in Anaphe, Ross in the Abhdl. der Münchner Akad. ii. Tf. 3 A. s. 449, of a tomb in Apulia, Archæol. Int. Bl. 1835. s. 11. comp. 1837. s. 49. Others in Cyrene, in Pacho. Comp. the passages of Aristides on Corinth, of Dio and Themistius in R. Rochette Peint. Ant. p. 198, Clem. Alex. Protr. p. 52 s. Pott. Sidonius Apollinaris Epist. ii, 11.] For general accounts comp. Winck. v. s. 156 ff.

6. Besides these floating forms of dancing nymphs, centaurs and bacchantes, Pitt. Erc. i. 25—28, Winckelmann praises most the four pictures, iv, 41—44. Designs (retouched?) by Alexander of Athens on marble, i, 1—4. [which H. Meyer on Winck. v. s. 473 appreciates better than W. himself.] Among the historical pictures of Pompeii the carrying away of Briseis by Achilles is particularly noted (R. Rochette M. I. i, 19. Gell New S. 39. 40. Zahn Wandgem. 7) [as well as the Chryseis and the visit of Hera to Zeus on Ida from the same so-called Homeric house]; of others, the picture in R. Rochette M. I. i, 9. Gell 83. distinguished by its treatment of the light (Hypnus and Pasithea according to Hirt, Mars and Ilia according to R. Rochette, Dionysus and Aura according to Lenormant, D. and Ariadne according to Guarini, Zephyrus and Flora according to Janelli and others, see Bull. d. Inst. 1834. p. 186 sq.); also the enigmatical picture, Gell. 48. Zahn 20. R. Rochette, Pompéi, pl. 15, representing the birth of Leda, or a nest with Erotes (Hirt, Ann. d. Inst. i. p. 251). [Certainly the former, with reference to the legend in the Cypr.] Others in the 2d Part. On the pieces of rhyparography [rhopography] Welcker ad Philostr. p. 397. The pictures consisting of mere blurs of paint, and only intelligible at a distance (Gell, p. 165), remind us of the compend. via §. 163.

7. [These paintings form two classes, imitations of earlier works of every kind, and new, Roman pictures: Bull. 1841. p. 107.] Quintil. x. 2. ut describere tabulas mensuris ac lineis sciant. Lucian Zeuxis 3. τῆς εἰκότος ταύτης ἀντίγραφος ἔστι νῦν Ἀθήνησι πρὸς αὐτὴν ἐκείνη ἀκριβεῖ τῇ στάθμῃ μετενηνεγμένη. [exemplar quod apographon vocant, Plin. xxxv, 40, 23. μίμημα Pausan. viii, 9, 4. cf. Siebelis.]

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211. In the age of Hadrian painting also must have revived once more with the other arts. To it belonged Ætion, whom Lucian ranks with the first masters, and whose charming picture of Alexander and Roxane, with Erotes busied about them and the king's armour, he cannot sufficiently praise. On the whole, however, painting continued to sink 2

gradually into a mere daubing of colours; and it was commonly an occupation of slaves to fill the walls with pictures in the most expeditious manner, according to the pleasure and caprice of their masters.

1. *Ætion* is elsewhere placed in the time of *Alexander* (even by *Hirt* *Gesch. der. Bild. Künste*, s. 265), but *Lucian* says distinctly that he did not live in ancient times, but quite recently (τὰ τελευταῖα ταῦτα *Herod.* 4), therefore probably in the age of *Hadrian* and the *Antonines*. Comp. besides *Imagg.* 7. *Hadrian* himself was a rhyparographer [§. 163. R. 5.]; *Apollodorus* said to him: "Ἀπελσε καὶ τὰς κολακύνθας γράψε. *Dio C.* lxiix, 4. *Suidas* s. v. Ἀδριανός. Also *Diognetus*, about 140. *Eumelus* (painted a *Helena*) about 190. *Aristodemus* from *Caria*, a scholar of *Eumelus* (?), a guest of the elder *Philostratus*, also a writer on the history of art, about 210.—Later, 370 A. D., there was at *Athens* a painter called *Hilarius* from *Bithynia*.

2. In *Trimalchio's* house (*Petron.* 29) he was painted as *Mercury*, as was also his whole career, then the *Iliad* and *Odyssey* and *Lænatius gladiatorum*. Pictures of gladiators (of the commencement of which *Pliny* speaks xxxv, 33) and other games were now very much in request. *Capit. Gord.* 3. *Vopisc. Carin.* 18. §. 424. Gladiators—Mosaic found at *Torrenuova* in 1834, similar to *Winck. M. Ined.* tv. 197. 198, *Kellermann Hall. A. L. Z.* 1834, *Int. Bl.* no. 69. [W. Henzen *Explic. musivi in Villa Burghesia asservati quo certamina amphitheatrī representata extant, præmio donata. Rom.* 1845. 4to. *Il musaico Antoniniano rappr. la scuola degli atleti, trasferito al pal. Lateranese, Roma* 1843, by *J. P. Secchi*, *Prof. in the Coll. Rom.*] In *Juven.* ix. 145. some one wishes that he had among his domestics a *curvus cælator et alter, qui multas facias pingat cito*. Painting slaves also occur in legal sources. See *Fea's* note in *Winckelmann W. v. s.* 496.

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- 1 212. The decline of art is afterwards so much the more perceptible; the earlier luxuriance of arabesques and architectonic decorations disappears; clumsy simplicity takes its place, as for instance in nearly all the pictures of the time of
  - 2 Constantine. With these may be classed the oldest Christian pictures in the catacombs, which still continue to retain much of the manner of the earlier times of the Emperors;
  - 3 as well as the miniature paintings of some heathen and Christian manuscripts, the best of which are very instructive as regards the understanding of the subjects in ancient art.
  - 4 Although encaustic painting was still very much exercised at *Byzantium* (§. 320), in the decoration of churches as well as palaces, the employment of Mosaic however was preferred, a branch of art which rose very much in estimation at this period, and was very diligently exercised throughout the whole of the Middle Ages at *Byzantium*, and also by *Byzantines* in *Italy*.

1. The paintings from the Baths of Constantine [in the Rospigliosi palace], Bartoli, pl. 42 sq. Agincourt T. v. pl. 4. As to whether the picture of Roma in the Barberini palace really belongs to the time of Constantine, see Winckelm. W. v. s. 159. Hirt, *Gesch. der Baukunst* ii. s. 440. Sickler and Reinhart's *Almanach* Bd. i. s. 1. Tf. 1. Painting P. C. Müller *De genio ævi Theodos.* p. 161.

2. On the catacombs: Bosio, *Roma sotterranea*. R. 1632. (Engravings by Cherubino Alberti). Aringhi *Roma Subterranea novissima*. R. 1651. Bottari *Sculture e Pitture sagre estratte dai Cimiterii di Roma*. 1737—54. Artaud *Voy. dans les Catac. de Rome*. P. 1810. 8vo. Bartoli's work, §. 210, 4to. Agincourt, pl. 6—12. Röstel. *Beschr. Roms* i. s. 410. [The work begun by Pater Marchi after extensive investigations, three parts of which have already appeared.]

3. The Ambrosian Iliad (Mai, *Iliad. Fragm. Antiquiss. c. picturis* Med. 1819), the pictures of which come nearest to classic antiquity [also Rome 1835, small fol. *Homeri Iliados picturæ ant. ex Cod. Mediol.* Ibid. 1835, *Virgillii picturæ ant. ex Codd. Vaticanis*]. The Vatican Virgil (of the 4th or 5th century?). See Bartoli *Figuræ Antiquæ e Cod. Virg. Vatic.* (embellished). Agincourt 20—25. Millin G. M. pl. 175 b. sqq. *Beschr. Roms* ii, 2. s. 345. The Vatican Terence with scenes from comedy, Berger *De personis* 1723. *Beschr. Roms* ibid. s. 346. The Vatican manuscript of Cosmas Indopleustes. The oldest miniatures of the books of the Bible, especially those in the Vatican on Joshua, approach the Homeric ones above referred to in costume and composition.

4. See Cassiodor. *Var.* i, 6. vii, 5. Symmachus *Ep.* vi, 49. viii, 42. Justinian's Chalke contained large mosaic pictures of his warlike achievements, Procop. *De æd. Justin.* i, 10. On a wall-painting of Theodoric in mosaic, Procop. B. Goth. i, 24, Rumohr *Ital. Forschungen* i. s. 183, Manso less accurate s. 403. Comp. Müller *De genio ævi Theod.* p. 168. Accounts of the mosaics in basilicas, which are never wanting there: Sartorius' *Regierung der Ostgothen* s. 317. n. 21.—Specimens are furnished by A. Ciampini among others, *Opera*. R. 1747. Furietti *de Musivis*. R. 1752. Agincourt v. pl. 14 sqq. Gutensohn und Knapp (§. 194). Comp. §. 322. Two pictures in the Bibl. Coisliniana, Nicephorus Botoniates with a monk and emperor and empress, over whom Christ hovers touching both crowns.

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213. Notwithstanding the disappearance of all living study 1  
of nature, and the loss of all higher technical dexterities, the  
practice of painting and sculpture which again degenerated  
into mechanical drudgery, still adhered however to many of  
the principles and forms of ancient art. The Christian reli- 2  
gion appropriated at first for the decoration of churches, tombs  
and signet-rings, not merely many forms and even some sub-  
jects of ancient art, but also created for itself a plastic and  
pictorial cycle, partly from historical and partly from allego-  
rical materials; only it repelled, by a purer and more severe  
conception, all adoration of artistic shapes. Constant and 3

established forms therefore were adopted for sacred personages, the more so as it was thought that, by going back to the oldest images which they possessed, the actual shape assumed  
 4 by these characters was retained. The countenances at the same time were fashioned after an ideal, although at the same time rudely treated fundamental form; the costume was substantially Greek, and the drapery was disposed in large masses  
 5 after the antique manner. Mediæval peculiarities in dress and mien only penetrated by degrees into the world of antiquity, and that more in newly acquired than in old traditional figures. Everywhere at that period traces of an ancient  
 6 school, nowhere a peculiar living conception of nature, from the renewed study of which emanated, in the thirteenth and fourteenth centuries, the fresh efflorescence of art, and emancipation from those typical and lifeless forms which continue to exist in the Greek church till the present day, as the last remnant of a perished world of art.

1. Cod. Theod. xiii, 4. de excusationibus artificum.

2. The catacombs of the Christians show how even *heathen* subjects (especially Orpheus) were adopted into Christian allegory. Vintage, Gerhard, Besch. Roms ii, 2. s. 234. The porphyry urn of Constantia is adorned with Bacchian scenes, Winckelm. vi, 1. s. 342; a river god on the sarcophagus Bouill. iii. pl. 65. The first Christian emperors have on coins personified representations of cities, and other subjects borrowed from heathendom. Constantine wears the labarum and the phoenix (felicitum temporum reparatio), Constantius while holding the labarum is crowned by a Victory. R. Walsh, Essay on Ancient Coins, Medals and Gems as illustrating the progress of Christianity, p. 81 sqq. R. Rochette Premier Mém. sur les antiq. chrétiennes. Peintures des catacombes. P. 1836. Deux Mém. Pierres sépulcr. 1836. [Trois. Mém. objets déposés dans les tombeaux ant. qui se retrouvent en tout ou en partie dans les cimetières chrétiens. 1838.] But newly formed subjects also, such as the good shepherd, appear to have been conceived at this time in an artistic manner. Rumohr describes a meritorious statue of the good shepherd at Rome, Ital. Forsch. i. s. 168; a good figure of the kind as a sarcophagus in the Louvre 772. Clarac, pl. 122. On the gemma pastoralis see Thes. gemm. astrif. iii. p. 82. Constantine caused the good shepherd as well as many scenes from the Old and New Testament to be sculptured (Euseb. v. Const. iv. 49), among the former Daniel, who, together with Jonah, was the most favourite subject of typical representation. In the emblems of the earliest Christians indeed (Münter, Sinnbilder und Kunstvorstellungen der alten Christen. 1825) there is much pettiness and trifling (as in the fish, ΙΧΘΥΣ), partly from the frequently enjoined effort to avoid everything like idols even in signet-rings; yet there are others that are happily conceived even on the score of art (the lamb, the thirsting hart, the dove with the olive branch). The sentiments of reflecting Christians were from the first much divided, at Rome on the whole they were more for art, in Africa more strict. Tertullian, Augustine, and Clemens of Alexandria speak with severity against all exercise of sculpture and



painting. The councils, among which that of Illiberis (about 300) was the first to occupy itself with such matters, were on the whole more hostile to plastic than painted images. Comp. Neander K. Gesch. ii. s. 616. Jacobs Acad. Reden i. s. 547 f. Grüneisen über die Ursachen u. Gränzen des Kunsthasses in den drei ersten Jahrh. n. Chr., Kunstbl. 1831. N. 29. In P. C. Müller De genio ævi Theod. p. 267 sq. Passages from Chrysostom and others on the state of art.

3. There were images of Christ pretty early, for Alexander Severus had Christ in his Lararium; afterwards the Carpocratians had such images, with which even heathen superstition was carried on in Egypt. (Reuven's Lettres à Mr. Letronne i. p. 25). On the other hand the Edessa image was an invention, and the statue of Paneas, with the woman of Samaria, probably a misunderstood antique group (Hadrian and Judæa, according to Iken). The Christ-ideal was developed on the whole much less by sculpture than by mosaics and paintings. A Christian painter who tried to transform it into the Jupiter Ideal had his hand withered, according to Cedrenus p. 348. Par. Théodoret Exc. hist. eccl. i, 15. [On the origin of Christian art, and its religious ideals, from a consideration of the earliest works of Christian sculpture, and later Greek painting in Sicklers u. Reinhart's Almanach aus Rom. i. s. 153—196.]—Rumohr in especial shows how Christian art long remained antique in technical treatment and forms, having only taken another direction in its subjects, Ital. Forschungen i. s. 157 ff.—What is here said is mostly borrowed from Rumohr's excellent book; and R. Rochette in agreement therewith shows in his Discours sur l'origine, le développement et le caractère des types imitatifs qui constituent l'art du Christianisme, P. 1834, how, after the first indeterminate and characterless attempts, certain ideal types of the Saviour, the Virgin, and the Apostles were formed at an early period under the influence of ancient art; but that the subjects which were foreign to antiquity—the representations of sacred sufferings—the Crucifixion and the Martyrdoms, did not enter into this world of art until the seventh and eighth centuries.

#### DESTRUCTION OF WORKS OF ART.

214. After all this, it is not to be denied that the removal 1  
of the seat of empire to Byzantium was productive of baneful  
influence on the arts in Italy; that to ancient art in general 2  
Christianity was not less injurious, as well in consequence of  
its internal tendency, as from the natural and necessary hos-  
tility of its external position; and that the invasions and 3  
conquests of the Germanic tribes were also destructive, less  
however from intentional demolition than from the natural  
effects of incursions, sieges, and subjugations; for the Goths  
especially, who were of an honourable nature and susceptible  
of cultivation, can scarcely in any instance be charged with  
wanton destruction of works of art and historical records.  
The vast amount of distress arising from wars, famine, pesti- 4

lence, and all kinds of calamities, to which Rome was subjected in the sixth and seventh centuries, is certainly to be taken into consideration in the history of the decay of ancient art; and intervals of prosperity were but the more dangerous to old architectural edifices which were then turned to account  
 5 for the erection of new buildings. And yet it was not these external events that principally brought about and are chargeable with the decline of art; it was the inward exhaustion and enfeeblement of the human mind, the decay of all ancient sentiment, the destruction—whose causes lay in internal laws of life—of the entire spiritual world from which art itself had emanated. Even without those external shocks the fabric of ancient art must of itself have sunk in ruins.

1. See Heyne: *Priscæ artis opera quæ Constantinopoli extitisse memorantur*, Commentat. Gott. xi. p. 3. De interitu operum tum antiquæ tum senioris artis quæ Constantinopoli fuisse memorantur, *ibid.* xii. p. 273. Petersen, *Einleitung* s. 120.

Constantine brought works of art from Rome, Greece, and especially from Asia Minor, to Byzantium. On the statues of gods, heroes and historical personages in the Bath of Zeuxippus which Severus erected and Constantine embellished, Christodorus' Anthol. Palat. ii. Cedrenus p. 369. The brazen statues with which Constantine adorned the principal streets were melted for Anastasius' colossus in the *forum Tauri*. Malalas xv. p. 42. Before the time of Justinian there stood 427 statues in the area at the church of St. Sophia. We hear also of enormous colossal statues of Hera and Hercules in the history of Frankish devastation (Nicetas). In detail, however, little can be said with certainty; the Byzantines are wont to call the images of the gods after the chief seat of their worship (the Samian Hera, the Cnidian Aphrodite, the Olympian Zeus). Rome was also plundered through the exarchate, particularly in 633 under Constans II., even of the bronze tiles of the Pantheon.

At Byzantium there was destruction from fire, especially in 404, 475 (the Lauseion), 532 (the bath of Zeuxippus), &c., then came the Iconoclasts (from 728 downwards), and the crusaders (1203 and 1204), when two vast conflagrations did by far the greatest damage. Venice at that time acquired a great variety of works of art (below §. 261, 2). At the same time Græce suffered much from the Franks and pirates. Afterwards from the Turks; now from the troops of the *Great Powers*.

2. On Constantine's later devastations of temples, the Ed. of Winck. vi, 2. s. 403. Müller *De Genio ævi Theodos.* p. 169 sq. The complaints of Libanius are perhaps exaggerated. The Serapeion at Alexandria, the first temple after the Capitol, was destroyed in 389, by the bishop Theophilus. Wytttenbach *ad Eunap.* p. 153. Direct commands to destroy temples first began with the sons of Theodosius. Müller *De Genio ævi Theod.* p. 172. Petersen, p. 122. At first were destroyed especially the seats of obscene, or mystic worship, Mithras caverns, and the like, then also other temple-images. It was a matter of rejoicing to show the people the dusty inside of the chryselephantine colossi, Euseb. V. Const. iii, 54. Eunapius accuses the monks of having led Alaric's army to the de-

struction of the temple of Eleusis. But, on the other hand, there were always new endeavours to preserve the monuments of antiquity. For the protection of works of art there was at Rome a *centurio*, then a *tribunus, comes, rerum nitentium*. Vales. ad Ammian. xvi, 6. Artists are honoured in the Cod. Theodos. xiii. t. 4. The earlier Popes likewise had sometimes a sense of the splendour which the remains of antiquity imparted to their city, especially Gregory the Great, who has been justified by Fea.

3. Greece was laid waste very ~~much~~; it was overrun several times by the so-called Scythians under ~~Attila~~, they plundered also the Ephesian temple; in Attica they were defeated by Dexippus at the sack of the city, Trebellius Gallien. 6. 13 (Comp. C. I. n. 380). Alaric threatened Athens in 395: however, Athena Promachus, according to Zosimus, averted the destruction (and it was precisely at Athens that antiquity subsisted longest uninjured in its monuments, religion, and customs). Rome was besieged by Alaric in 408, and many statues of precious metal were melted in order to appease him; in 410 he took and pillaged it. The sack by Genseric the Vandal, in 455, was more terrible. The treasures of art in the Capitol were taken to Africa. Theodoric, who was educated at Byzantium, carefully protected antiquity and art. Restoration of Pompey's theatre. *Theodoricus rex Roma felix* inscribed on bricks from the baths of Caracalla. Comp. the defence of the Goths in Sartorius, p. 191 sq. Wittig besieged Rome in 537; the Greeks defended Hadrian's Mausoleum with statues. Totila's plan of devastation in 546. Wars of the Longobards and Greeks. Comp. for a general account, Gibbon, ch. 71. Winck. vi, l. s. 349 ff. together with the notes, Fea *Sulle Rovine di Roma* in the Ital. translation of Winckelmann, Hobhouse's notes to Byron's *Childe Harold*, Petersen, *Einleitung* s. 124 ff., Niebuhr's *Kl. Schriften*, s. 423 ff. Circumstances which lead to the conclusion that there was a sudden stagnation in artistic enterprise, are adduced by Winck. vi, l. s. 337, and also by the Ed. s. 390.

## APPENDIX.

### THE NATIONS NOT OF GREEK RACE.

Chinese, Judæan and Egyptian antiquities are at the best but curiosities; it is very well to make one's self and the world acquainted with them; but they are of slight avail for moral or æsthetic culture.—Göthe Werke xxiii. s. 278.

#### I. EGYPTIANS.

##### 1. GENERAL REMARKS.

215. The Egyptians were quite a peculiar branch of the 1  
Caucasian race, in the wider sense of that word. Their form 2  
of body was elegant and slender, more calculated for perse-

vering labour and steadfast endurance than for a heroic display of strength. Their language, which can be recognised in the Coptic, was closely allied to the Semitic tongues in its structure, but depended still more on external agglutination, and was therefore so much the more removed from the internal organic richness of the Greek. This people was found from the earliest times throughout the whole extent of the valley of the Nile; the Ethiopians of the kingdom of Meroe, though indeed seldom politically united with the Egyptians, were, however, connected with them by their corresponding customs, religion, art, and nationality in general. As this river-country, on account of its sharply-defined boundaries and great annual inundation, had, especially in Egypt, a very fixed and distinct character—something settled and uniform; so we find that, from the earliest ages, all life was extremely formal, and, as it were, benumbed. The religion, which was a nature-worship, was cultivated and unfolded by priestly science into a tedious ceremonial; a complicated system of hierarchy and castes wound itself through all branches of public activity, as well as art and industry; every business had its followers assigned it by inheritance.

1. The Egyptians were not negroes, although the nearest to them of all the Caucasians. The lips larger, the nose more turned up than among the Greeks. Comp. the heads of Copts with the ancient statuary, Denon, Voy. T. i. p. 136. 8. Gau's Antiq. de la Nubie, pl. 16.

2. Plerique subfusculi sunt et atrati (there were differences denoted by *μελάγχρωος* and *μελίχρωος*, as in Pamonthes' instrument of sale), *magisque mæstiores, gracilentii et aridi*, Ammian xxii, 16, 23. An *imbelle et inutile vulgus*, according to Juvenal xv, 126, but not to be subdued on the rack, Ammian and Ælian V. H. vii, 18. See Herod. iii, 10. 11. 77. on the skulls at Pelusium.

3. Bunsen. Egypt's Place in the History of the World. Sect. 4. 5.

4. The sculptures of Upper Nubia present the same forms and colour of body as the Egyptian.—There was only a political union under Sesostris (1500 before Christ) and Sabacon (800).—Comp. Heeren Ideen ii, 2 (1826) Abschn. i. Ansicht des Landes und Volkes.

1 216. This people, by its quiet and earnest nature, not only carried many branches of industry and the mechanical arts at an early period to a surprising height, but we also find that a system of writing was cultivated and extensively employed here  
2 from a very remote era. Indeed we have to distinguish three sorts:—first, the *hieroglyphics* as a peculiar monumental character which, setting out from direct delineation and tropical designation, approaches in particular parts to an alphabetical  
3 character, as in the cartouches for names especially; 2dly, the *hieratic* character, which seems to have arisen in the transference of hieroglyphics, particularly the phonetic portion of

them, to papyrus, by the abbreviation and simplification of signs; lastly, the *demotic*—which is in its turn connected with the latter—is more alphabetical in its nature, and most simplified in the form of the signs.

2. The discovery of the phonetic hieroglyphics rested at first on the comparison of the name of Ptolemy on the Rosetta stone (§. 217, 4), with that of Cleopatra on the obelisk at Philæ. First set on foot by Young: *Encyclopædia Britannica*. Supplement, Article Egypt. 1819. Account of some recent discoveries in Hieroglyphical Literature and Egyptian Antiquities. 1823. More fully carried out by Champollion le Jeune. *Lettre à M. Dacier relative à l'alphabet des hiéroglyphes phonétiques*. 1822. *Précis du système hiéroglyphique des anciens Egyptiens*. 1824. Confirmed by H. Salt's *Essay on Dr. Young's and M. Champollion's Phonetic system of Hieroglyphics*. A correct judgment on what Champollion has done, by Rosengarten in the *Berl. Jahrb.* 1831 n. 94 ff. An opposite system, now abandoned, in Seyffarth's *Rudimenta Hieroglyphices*. 1826. Lepsius sur l'alphabet hiérogl. *Annali d. Inst.* ix. p. 1 tav. d'agg. A. B.

3. *Ἱερατικὴ γραμμῶν μέθοδος ἣ χρῶνται οἱ ἱερογραμματεῖς* in Clemens. On rolls of papyrus, which seem to belong to a kind of liturgy, and to contain hymns. The same species of writing is found in fragments of folded papyrus (comp. Herod. ii, 100), with the names of the kings and the years of their reigns, in the Turin collection. See Quintino Lezioni intorno a diversi argomenti d'Archeologia. 1825. Mai's *Catalogo de' papiri Egiziani della bibl. Vaticana* chiefly contains hieratic documents. 1825. 4to.

4. *Ἐπιστολογραφικὴ μέθοδος* in Clemens, *δημοτικά, δημῶδη γρ.* in Herod. and Diod. (*ἐγγράμια* is more general). Used on papyrus for deeds, letters, and all sorts of secular registries. Records and deeds of a family of Chelchytes, or mummy-dressers at Thebes, partly demotic, partly Greek, sometimes corresponding to each other. Individual matters published by Böckh (*Erklärung einer Ægypt. Urkunde*. B. 1821) and Buttmann (*Erklärung der Griech. Beischrift*. 1824), by Petrettini (*Papiri Greco-Egizii*. 1826), by Peyron (*Papyri Græci R. Taurinensis Musei Ægyptii*, especially the pleadings of 117 bef. Christ), in Young's *Account and Hieroglyphics*, in Mai *ibid.* and Rosegarten *De prisca Ægyptiorum litteratura*, Comm. i. 1828. These documents and the Rosetta stone have led to the determination of a number of letters which appear in Greek names, the signs of the numbers and other cyphers, principally through Young, Champollion, and Rosegarten. On Spohn's work (*De Lingua et Literis veterum Ægyptiorum*, ed. et absolvit G. Seyffarth), comp. among others Gött. G. A. 1825. St. 123.

The best materials of these researches are given in the *Hieroglyphics* collected by the Egyptian Society, arranged by Thos. Young, 2 vols. C. Yorke and M. Leake, *Transactions of the Royal Society of Literature*, i, i. p. 203. Bunsen *Obs. générales sur l'état actuel de nos connaissances relativement à l'âge des mon. de l'Eg.* *Annali d. Inst.* vi. p. 87.

217. By the recently acquired knowledge of these kinds of 1 writing, particularly the first, and a greater attention to Manetho occasioned thereby, we have at the same time been enabled

to determine the age of many monuments, which, considering what Plato says as to the immutability of art in Egypt for thousands of years, could hardly be discovered immediately from the style of the monuments. We distinguish, then:

- 2 I. The period before the Syro-Arabian conquest of the Hycsos or Shepherd kings (sixteen dynasties in Manetho) in which This and Memphis especially flourished. At the end of it nothing escaped destruction except the pyramids of Memphis, works of the fourth dynasty. But even fragments of temples of the earlier time are found here and there built into later works;—they show *precisely the same* kind of art as the latter. The prodigious devastations of these Hycsos which wound up this period, have rendered it impossible to follow this national style of art step by step, and trace its development.
- 3 II. The race of native princes, which was not extinguished even under the Hycsos, but had retired into the most remote regions, issuing again from the southern boundaries of Egypt, gradually reconquered the empire (the eighteenth, Thebaic dynasty in Manetho) and raised it to new splendour, which reached its zenith under Rhamses the Great (Sethos in Manetho) otherwise called Sesostris (the first of the princes of the nineteenth dynasty, 1473 years before the Christian era). His name, and those of several other Rhamses, Amenophis, Thutmosis, stand on numberless temples and other monuments, even in Lower Nubia. Thebes was the central point of Egypt, and rose to a most flourishing condition. The succeeding dynasties likewise, even the Ethiopian conquerors, who were of the same kindred with the Egyptians, have left behind monuments of their name in a similar style; and, under the Philhellenic rulers of Sais, there is still nothing of Greek influence observable in art.
- 4 III. Egypt was under foreign dominion, first Persian, then Greek, and afterwards Roman, without, however, any alteration being thereby produced on life in the interior of the country. The ancient division into castes, the hierarchy in its relative position to the nation, continued to subsist; all the occupations of life and branches of art were carried on in the old system. The kings and queens were treated by the priesthood of the different districts, in titles and mode of representation, entirely after the manner of the ancient Pharaohs. Christianity first annihilated by external destruction this mummy-like, dried up, and therefore incorruptible Egyptian world.

1. Manetho (260 before Christ), leaving out of consideration the corruptions of the text, deserves as much more credit than the purely historical accounts of Herodotus, as authentic records, made use of by an

intelligent native, ought to have in preference to oral communications by equivocal intermediate persons to a stranger. Among such records of which Manetho might avail himself, the genealogy of Ramses the Great, given in the tablet of Abydos (most correct in Hierogl. 47) is worthy of notice. At least the order of succession here, Thutmosis, Amenophis, Horus, coincides with Manetho. [Böckh *Manetho u. die Hundsternperiode, ein Beitrag zur Geschichte der Pharaonen*, B. 1845.]

2. The Builders of the Pyramids, Suphis I. (Cheops, Herod.), a despiser of the gods, Suphis II. (Chephren), Mencheres (Mykerinos), kings of the fourth dynasty, were thrust down by the priests whom Herodotus heard, from theocratic reasons, into the time of the decline. Comp. Heeren, *Ideen* 2. s. 198. with Champollion, *Lettres à M. le Duc de Blacas*, ii.; and the latter on the fragments of earlier buildings which are found in the temple and palace of Ammon at Carnac in the ruins of Thebes.

3. The xviii. dynasty according to Champollion: Amnoftop, Thoytmus, Amnmai, Thoytmus II., Amnof, Thoytmus III., Amnof II. (Phamenophis or Memnon), Horus, Ramses I., Ousirei, Manduei, Ramses II. III. IV. (Mei-Amn) V. The xix.: Amn-mai Ramses VI., Ramses VII., Amnoftop II., Ramses VIII. IX., Amen-me, Ramses X. Champollion's assumptions are opposed in several points to Burton, *Excerpta Hierogl. Qahira* 1828-30 and Wilkinson, *Materia Hieroglyphica*. Malta 1828 (comp. Bull. d. Inst. 1832. p. 221); Rosellini, *Monumenti dell' Egitto e della Nubia dis. dalla Spedizione Scientifico-letteraria Toscana in Egitto* P. I. Mon. Storici 1832. 33. (comp. G. Gel. Anz. 1833. St. 200.) arranges the succession as follows: xviii.: Amenof I., Thutmes I. II. III., the Queen Amense, Thutmes IV., Amenof II., Thutmes V., Amenof III. (Memnon), Horus, Tmauhmot, Ramses I., Menephtah I., Ramses II. III. (Amn-mai Ramses or Sesostri), Manephtah II. III., Uerri. The xix. begins: Ramses Mai-Amn (also Sethos or Ægyptus—a very uncritical combination). The following are thought to be found on monuments: Mandufteg (Smenes XXI.), Scheschon, Osorchon, Takeothe (XXII.); Sabaco and Tirraka (XXV, these by Salt), Psemteg (Psammetichus XXXI.), Naphroue, Hakr. (Nephereus and Acoris, of the xxix. dynasty in the time of the Persians).

4. The chief supports of this view which has been gained but recently are 1. The Rosetta stone, an address in hieroglyphic, demotic and Greek characters, by the priests assembled at Memphis, to Ptolemy V., (who had caused himself to be inaugurated after the manner of the Pharaohs,) thanking him especially for freeing the priesthood from many burdens. Last explained by Drumann, 1823. Such decrees of praise and thanks were frequent; even the virtues of Nero were extolled in hieroglyphics by the inhabitants of Busiris. 2. The Greek inscriptions on the walls of temples, mostly to this effect, that the Ptolemies and Imperators, or the inhabitants of the country, for the welfare of these rulers (ὡς ἐπὶ αὐτῶν), dedicate temples or new portions of them to their native gods; they come down as far as the time of the Antonines. Letronne, *Recherches pour servir à l'histoire de l'Égypte pendant la domination des Grecs et des Romains*. 1823. 3. The hieroglyphic inscriptions with names of Ptolemies and Roman emperors accompanying representations which

both in import and form are purely Egyptian; according to Rosellini they come as far down as Caracalla. 4. The archives of the Cholchytes lead us still deeper into private life, §. 216, 4. Comp. Gött. G. A. 1827. St. 154—156. We see from them that the entire sacred laws of the Egyptians, and what here did not belong to them, continued still nearly unimpaired in the later times of the Ptolemies.

- 1 218. The monuments of the Egyptian style of art are divided according to locality as follows:

I. THE UPPER NUBIAN. Here lay the kingdom of Meroe which was in a flourishing state at least before the time of Herodotus; in it the sway of the priesthood down till Ergamenes (about 270 years before Christ) was still more stern, and priestly knowledge still more generally diffused. On this so-called island there are still found considerable groups of ruins, which however for the most part exhibit the Egyptian style only in a later state of degeneracy. At the northern end of it, indeed beyond the island, there are found similar remains of Napata, the seat of the queens Candace; there are also to be seen edifices of a kindred description in several places in Abyssinia.

- 2 II. THE LOWER NUBIAN, separated by a great space from the former, and approaching closer to Upper Egypt. The reason that they mostly wear the form of cavern-structures lies perhaps partly in the smaller extension of the valley of the Nile, which did not furnish a sufficient surface for other constructions; according to the hieroglyphic inscriptions those that lie higher up belong to the flourishing era of Thebes, those in the border country to later periods. The unfinished state of the greater number proves that the circumstances which gave occasion to them were transient.

- 3 III. THE UPPER EGYPTIAN, partly above Thebes partly in Thebes itself, partly below as far as Hermopolis. The monuments of Thebes, by far the most colossal of all, mostly owe their origin to one and the same time, the eighteenth and nineteenth dynasty, and exhibit therefore one and the same massive and grandiose style.

- 4 IV. THE CENTRAL EGYPTIAN, and V. the LOWER EGYPTIAN, originally not less numerous, but in great part utterly destroyed by the more frequent migrations and devastations in these districts, as well as by the rise of new cities in the neighbourhood. VI. OASES.

1. THE KINGDOM OF MEROE is nearly an island formed by the Nile and the Astaboras,—the land of Cush compassed by the river Gihon. Ruins on the Nile around Shendy, 17 north latitude. Here lie Gurcab where there are 43 pyramids, and Assur where there are 80. Southward from Shendy, and farther from the Nile, is Meçaurah, where there is a temple



(the temple of the oracle according to Heeren) of labyrinthine design, and Naga, where there is a temple of Ammon with alleys of sphinxes. Below the confluence of the rivers are the ruins on Mount Barkal and near Merawe, formerly Napata. These structures were partly erected by Egyptian rulers (the oldest name is Amenophis II.), partly much later, therefore not in the severe style of Egyptian art in architecture and sculpture; the queens, who sometimes appear with a king and sometimes alone, in warlike or sacerdotal transactions, are probably of the Candaces who reigned here from the Macedonian period down to the 4th century of the Christian era, and besides Napata also possessed Meroe (Plin. vi, 35). See Burckhardt's *Travels in Nubia*. G. A. Hoskin's *Travels in Ethiopia*, 1835. 4to (Gött. G. A. 1836. St. 166. 167. Cailliaud's *Voyage à Meroë* etc. 2 vols. plates, 3 vols. text. Accounts by Rüppel, Lord Prudhoe and Major Felix (Bull. d. Inst. 1829. p. 100). Map by Ritter in the second part of the *Charten und Pläne*.

Axum in Habesh (founded, according to Mannert, through the emigration of the Egyptian warlike castes), a powerful kingdom about 500 years after Christ. Obelisks of an anomalous description, without hieroglyphics. Accounts by Bruce and Salt, Lord Valentia, *Travels* T. iii. Similar ones in the port of Azab, and perhaps also in Adule.

2. The monuments of LOWER NUBIA, beginning from Sesce, are separated from Meroe by an empty space of 30 miles. Temple of Soleb (Reliefs of Amenophis II.); Aamara; Semne; Wady-Halfa; Ibsambul [Kerkis], two rock-temples with colossi, the larger is a monument in honour of Ramses the Great; Derri; Hasseya; Amada; Wady-Sebua, temple and rows of sphinxes; Moharraka [Hierosykaminon]; Korti [Corte]; Dakke [Pselkis]; Temple of Hermes Pautnuphis; Gyrshe [Tulzis], with a very large temple-grotto, colossi as pillars, particularly old; Dondur; Kalabshe [Talmis] with a temple and a monument in the rocks; Tafa [Taphis]; Kardassy [Tzitzzi]; Debod with the island Berembre [Parembolè]. The monuments of the Ptolemies and Romans reach as far as Sykaminon (thus far extended the *συνορία* of the empire before Diocletian); then begin older works. Berenice on the Red Sea has a small temple. Chief sources, The *Travels of Burckhardt and Ligh*, for Ibsambul Belzoni: *Narrative of the operations and recent discoveries within the pyramids, temples, tombs and excavations in Egypt and Nubia*, Sec. Ed. 1821, especially Gau's *Antiquités de la Nubie*. 13 Livr. plates with text. P. 1822, also Leljegreen from the Swedish in Schorn's *Kunstblatt* 1827. N. 13 ff. and the map by A. v. Prokesch from measurements in 1827.

3. In UPPER EGYPT, on the borders, the island of Isis Philæ with a large temple (much built by Ptol. Euerg. the Second; the temple still existed at the time of Narses), Parthey De Philis ins. ejusque monum. B. 1830; Elephantine (Monuments of Amenophis II.); Syene [now Assuan]; Ombi [Koum Ombi]; Silsilis; Great Apollinopolis [Edfu] with a magnificent temple, together with Typhonion, of the time of the Ptolemies; Eilethya [El Kab] with many fine catacombs; Latopolis [Esneh] with a large strong-built, and a small, late, and ill-built temple; Aphroditopolis [Eddeir]; Hermonthis [Erment].

Then THEBES, whose ruins altogether are five geogr. miles in circuit.

1. The city properly so called on the east side. Temple and palace at Luxor (Amenophis II.), connected with the temple (of Amenophis I. and other kings) and palace (of Ramses the Great) at Carnac by an alley of sphinxes more than 6,000 feet long. Small hippodrome. 2. The Memnoneia, that is, the city of the Mausoleums, especially in the neighbourhood of Kurnah. Here stood, where the field of the colossi is now, the Memnoneion (in Strabo), the Amenophion (in papyrus-writings), probably the same which Diodorus describes as the Osmandyeion. See Gött. G. A. 1833. St. 36. [Letronne opposed to this view, in the *Journ. des Sav.* 1836, p. 239.] Further the Ramesseion (the Osmandyeion of the *Descript.*) with the alley of sphinxes, the Menephtheion (palace at Kurnah) and other monuments as late as Ptolemy the First's time. Grottoes and syringes all around. Above the Memnoneion (according to Strabo) there were about 40 splendid sepulchres of kings hewn out of the rocks, 16 of which have been discovered in the rocky valley Biban-el-Maluk. Southward, near Medinet-Abu, a palace (of Ramses Meiamun) and pavilion (according to the authors of the *Description*) in two stories beside the great Hippodrome (6,000 × 2,000) feet. Denon's *Voy. dans la Haute et Basse Egypte pendant les camp. du Gén. Bonaparte.* 1802. *Description de l'Egypte, Antiquités* T. i. ii. iii. Hamilton, *Remarks on several parts of Turkey.* i. *Ægyptiaca.* Wilkinson *Topogr. of Thebes and General View of Egypt.* L. 1835. *Quarterly Rev.* 1835. CV. p. 103. *Journ. des Sav.* 1836. p. 271. Wilkinson, p. 80 an arch of 154 a. C. Grotto of Brei-Hassan, similar to Doric architecture. Vault ancient. Horkier *Voy. en Ethiopie*, p. 352. 353. Wooden plugs. *Reise zum Tempel des Jupiter Ammon in der Libyschen Wüste und nach Ober-Ægypten* von H. Freiherrn v. Minutoli, herausg. von Tölken. 1824. Minutoli's *Nachtrag.* 1827. Champollion, *Lettres écrites d'Egypte et de Nubie.* P. 1833.

Further down: Little Apollinopolis [Kous]; Koptos [Kuft]; Tentyra with a beautiful temple which, according to the cartouches, was begun by Cleopatra and Ptolemæus Cæsar, and carried on by the Emperors; Little Diospolis; Abydos [El-Arabat]; This [near Girgeh]; Chemmis [Eckhmin]; Antæopolis [Kan-el-Kebir]; Lycopolis [Es Syut].

4. In CENTRAL EGYPT: Hermopolis [Benisour]; Kynopolis (?) [Nesle Sheik Hassan]; Aphroditopolis [Doulab el Halfeh]; beside it the district of Lake Mœris [Fayoum] with the labyrinth and pyramids, also a temple conjectured to be one of Ammon, in the neighbourhood, and the city Crocodilopolis (Arsinoë). *Description* T. iv. pl. 69 sqq. MEMPHIS; the λευκὸν τεῖχος which doubtless contained the royal citadel, stood high, and was probably connected behind with the pyramids of Saccarah as a Necropolis. The pyramids of Ghizeh, the highest, stand 40 stadia northward from the city; those of Dashour to the south. The ground full of syringes (tombs of Beni-Hassan). No vestige of the temple of Phthas with the ἀνάθη of Apis. *Descr.* T. v.

In LOWER EGYPT: Busiris (Ruins near el Bahbeyt); Heliopolis or On [near Matarieh], only an obelisk still extant; Tanis (San), a dromos of granite columns; Sais [Sa el Haggar], considerable ruins, particularly of the Necropolis; Taposiris [Abusir]. *Descr.* T. v.

OASES. Ammonian Oasis [Siwah], Ruins of the Temple of Ammon (at Omm-Beydah), the royal citadel, catacombs. *Reise von Minutoli: Voy. à l'Oase de Syouah*, redigé par Jomard d'après les matériaux recu-

eillis par Drovetti et Cailliaud. Northern Oasis of Egypt [El-Wah or El-Kassar] with extensive ruins visited by Belzoni. Southern Oasis [El Khargeh and El-Dakel] with Egyptian temple and later buildings, minutely described by Cailliaud. Cailliaud *Voy. à l'Oasis de Thèbes et dans les Déserts situés à l'Orient et à l'Occident de la Thébaïde*, redigé par Jomard.—Egypto-Grecian buildings in the Emerald Mountains at Sekket, Cailliaud, pl. 5 sqq.—Hieroglyphic stones also in Arabia Petrea.—Monuments of Sesostris at Berytos (Cassas ii. pl. 78), see *Journ. des Sav.* 1834. p. 527. *Bull.* 1834. p. 20. 151. 1835. p. 20. 1837. p. 134. 145. [Lepsius *Monum. de Beirut M. d. I. ii*, 51. *Annali x.* p. 12—19. Difference between Herodotus' description of the monuments of Sesostris and these, *Bull.* 1842. p. 184.

## 2. ARCHITECTONICS.

219. The architecture of Egypt did not, like that of Greece, 1 receive its forms in an evident manner from timber building; on the contrary, the want of wood obliged the Egyptians at an early period to employ their abundant rock-materials; and a troglodytic burrowing in these was carried on, from the most primitive ages, at least jointly with the piling up masses of stone upon the earth. Just as little could these forms be de- 2 termined by provision for carrying away rain (hence there are nowhere gable-roofs); the endeavour to obtain shade and a cool current of air can alone be laid down as the climatic conditions, with which sacerdotal principles and the particular feeling of the nation for art united in order to produce this peculiar and simply grandiose style of architecture.

Quatremère de Quincy's and Gius. del Rosso's works on Egyptian architecture are now of little use. On the contrary Hirt, *Gesch. der Baukunst i. s. l*—112 valuable.

220. The sacred structures did not possess in their design 1 the internal unity of the Greek; they were rather aggregates which could be increased indefinitely, as we are even taught by the history, for instance, of the temple of Phthas at Memphis in Herodotus. Alleys of colossal rams or sphinxes form 2 the approach or dromos; sometimes we find before these small temples of co-ordinate deities (especially Typhonia). Before the main body of the edifice usually stand two obelisks commemorative of the dedication. The direction of the whole design does not necessarily follow the same straight line. The 3 principal structures begin with a pylon, that is, pyramidal double towers or wings (Strabo's ptera) which flank the gateway, and the destination of which is still very much in the dark (they might have served as bulwarks to the entrance, and also for astronomical observations). Then follows usually 4 a court surrounded by colonnades, subordinate temples, and houses for the priests (a propylon or propylæon, and at the

- 5 same time a peristylon). A second pylon (the number may even be increased) now leads into the anterior and most considerable portion of the temple properly so-called, a portico enclosed with walls, which only receives light through small windows in the entablature or openings in the roof (the pro-  
 6 naos, a hypostyle apartment). Adjoining to it is the cella of the temple (the naos or secos), without columns, low, generally enclosed by several walls, often divided into various small chambers or crypts, with monolith receptacles for idols or mummies of animals, in appearance the most inconsiderable portion of the whole.

1. Menes built this temple, Sesostris made an addition to it of enormous stones and placed six statues of his family within. Rhampsinit built propylæa on the west with two statues, Asychis placed propylæa on the east, Psammetichus on the south and an αὐλή for Apis opposite, Amasis erected a colossus in front of it.

2. See Strabo xvii. p. 805. c. Plutarch de Is. 20. and comp. with the expressions Diod. i. 47. 48. As to particular temples, see especially that of Ammon at Carnac, Descr. iii., that of Philæ, Descr. i., that of Soleb, Cailliaud ii. pl. 13, of Mount Barkal i. pl. 64.

3. The latter destination of the pylon is supported by Olympiodorus' statement that Claudius Ptolemy dwelt 40 years in the *πτεροῖς τοῦ Κανώβου*, observing the stars, *πτερά καὶ δρόμοι ὑπαίθριοι* of the temples, on the other hand *κερυπτά* with subterranean *στολιστήρια*, Plut. de Is. 20. See Buttmann in the Museum der Alterthumsw. ii. s. 489 ff. The separate wings either describe a square (at Edfu of 96, in Philæ of 54 feet), or they are higher than broad, which appears to be the later style of building. The inner side-lines of these wings, prolonged to the ground, fall on the outermost points of the gateway. On adorning the reliefs on festivals with masts and flags, Descr. iii. pl. 57, 3. Cailliaud Voy. à Méroé ii. pl. 74.

- 1 221. This design can be contracted as well as extended, and also so modified as that the main portion of the temple  
 2 may be enclosed with columns. But at the same time the rule universally prevails, that columns may stand inside of walls, but not outside around the walls; when they are placed externally, they are united with stone parapets (*plutei*), and thus supply the place of a wall; hence even at the corners walls usually come instead of columns. The door-jambs are then also built against the shafts of the central columns, in  
 3 the same way as on other occasions against pylons. In other words, the Egyptians have no such thing as a peripteral temple. The colonnade is not to them as to the Greeks a free expansion of the temple, it is merely the wall with aper-  
 tures

see for instance the temple of Tentyra which, although late, shows Egyptian temple in great perfection. (The sculpture is bad.) The ground plan of the cell of the temple in the ruin at Meaçurah is accordingly proof of later origin, Cailliaud i. pl. 29. comp. 13.

222. The walls, which are composed of square blocks, 1 chiefly of sandstone, are only perpendicular on the inside, and bevelled externally, whereby the thickness at the bottom sometimes amounts to 24 feet, and the buildings on the whole assume a pyramidal form—the fundamental form of Egyptian architecture. The plane surface of the walls on the outside 2 is in all sorts of edifices bounded framelike by a torus. Above 3 this moulding rises the cornice with a flat corona having an inconsiderable projection, and a cavetto beneath, which over the entrance is always ornamented with the winged globe. 4 The corona is also often found double; the surface between the upper and the lower is then generally hewn out into the form of small serpents (*βασιλίσκοι*, *uræi*). The cornice forms 5 at the same time a parapet to the flat roof, which very simply consists of stone beams laid across, and slabs (often of enormous size) fitted in between.

1. The walls are isodomous or pseudisodomous, often also with oblique joints. That the blocks for the most part were not dressed and polished on the outside until they were put in their place can be seen in the unfinished portions. The same remark applies to the capitals of the columns.

223. The columns are in general somewhat more slender 1 than the elder Doric; they are placed close, and are provided with bases of circular plinths, the edges of which are often cut away obliquely, the shaft either diminished in a right line or pulvinated, frequently ornamented with perpendicular and oblique furrows, but strictly speaking not fluted. The capitals fall into two principal orders. 1. Those of the bell-form, ornamented with all kinds of foliage, and having a narrow but often very high abacus; 2. Those bulging out below and contracted above with low but projecting abacus.—There is a 3 strange collateral form—a composition of four masks (the temple of Athor at Tentyra), with façades of temples above them, which serves as an ornament both to the abacus and the entire capital. These fundamental forms of the capitals 4 receive a great variety of modifications, even in one and the same portico of a temple, by a lavish richness of sculptured decorations which are almost always borrowed from the vegetation of the country, especially the plants of the Nile. Besides 5 columns, pillars also are common, against which figures often stand leaning, but which are seldom real supporters of a portion of the entablature. On the columns is superimposed the 6 architrave with the torus, by which members unity with the walls is restored and everything is placed in uniform subordination to the cornice, which is invariably the same.

1. The height of the columns in the temple at Luxor and the so-called Osmandyeion is, according to the *Description*,  $5\frac{1}{2}$  times the greatest

diameter. Lepsius in the *Annali d. Inst.* ix, 2. p. 65. 99. tav. d'agg. (before the Hyksos?), *Mon.* ii. 45., on the original similarity of the Doric and the Egyptian columns, with little knowledge of architecture [a channelled pillar also in Indian architecture, §. 249].

2. Athenæus v. p. 206 (comp. §. 150, 2) describes the first sort very accurately: *Οἱ γὰρ γεγονότες αὐτόθι κίονες ἀνήγοντο στρογγύλοι, διαλλάττοντες τοῖς σπονδύλοις (cylinders), τοῦ μὲν μέλανος τοῦ δὲ λευκοῦ, παράλληλα τιθεμένων. Εἰς δ' αὐτῶν καὶ αἱ κεφαλαὶ τῷ σχήματι περιφερεῖς, ὧν ἡ μὲν ὅλη περιγραφὴ παραπλησίᾳ ῥόδοις ἐπὶ μικρὸν ἀναπεπταμένοις ἐστίν. περὶ δὲ τὸν προσαγορευόμενον κάλαθον οὐχ ἔλικες, καθάπερ ἐπὶ τῶν Ἑλληνικῶν, καὶ φύλλα τραχέα περικίται, λατῶν δὲ ποταμίων κάλυκες καὶ φοινίκων ἀρτιβλάστων καστός· ἔστι δ' ὅτε καὶ πλείονων ἄλλων ἀνθέων γέγλυπται γένη. τὸ δ' ὑπὸ τὴν ῥίζαν, ὃ δὴ τῷ συνάπτουσι πρὸς τὴν κεφαλὴν ἐπικίται σπονδύλω, βιωρίαν ἀνθεσι καὶ φύλλοις ὥσανεὶ καταπεπλεγμένοις ὁμοίαν εἶχε τὴν διάθεσιν.*—The capital of the second kind is, according to Ritter, *Erdkunde* i. s. 715. an imitation of the lotus-fruit.

3. The Egyptian elevation of such a capital designed through squares is interesting, *Descr.* iv. pl. 62.

5. See such Atlantes, which however carry nothing, *Descr.* iii. pl. 29. Belzoni, pl. 43. Diodorus describes them, not accurately, by: *ὑπερείσθαι δ' ἀντὶ τῶν κίωνων ζῶδια πηγῶν ἐκαίδεκα μονόβια*, i, 47. There are found once only, near Mount Barkal, figures of dwarfs which actually support a portion of the pillar, Cailliaud i. pl. 67 sq.

- 1 224. OBELISKS must be regarded as accessories of sacred architecture: they are four-sided pillars on a low base, which
- 2 diminish upwards and end in a pyramidion, usually of granite, the pyrrhopœcilus or Syenite of the ancients, with
- 3 beautifully sculptured figures and hieroglyphics. The use of the obelisk as a gnomon, and the erection of it on a high base in the centre of an open space, were only introduced on the
- 4 removal of single obelisks to Rome; in Egypt they belonged to the class of steles (commemorative pillars), and contained a record stating the honours and titles which the king who erected, enlarged, or gave rich presents to a temple, had received in return from the priesthood, and setting forth for instance that Ramesses was honoured like Aroeris whom Re
- 5 and all the gods love. The most famous obelisks were in Heliopolis and Thebes; from thence also are the most considerable of those we find at Rome.

1. The diminution usually amounts to  $\frac{1}{3}$ ; the proportion of the breadth below to the height 1 : 9 to 12.

2. The process of raising obelisks is still distinctly to be seen in the quarries of Syene. Rozière, *Descr.* i. App. i. Hittorff, *Précis sur les pyramidions en bronze doré, employés par les anc.* Eg. comme couronnement de quelques uns de leurs obelisques. P. 1836.

4. The interpretation of an obelisk by Hermapion in Ammian xvii,

4 (one of the most valuable fragments of all Egyptian antiquity), which has unhappily suffered much from the excerpting hand of Ammian, must perhaps be arranged nearly as follows:

Ἀρχὴν ἀπὸ τοῦ νοτίου διερμηνευμένα ἔχει στίχος πρῶτος τάδε· Λέγει "Ἡλιος (πρῶτος?) βασιλεῖ 'Ραμέστη' δεδωρήμεθά σοι πᾶσαν οἰκουμένην μετὰ χαρᾶς βασιλεύειν, ὃν "Ἡλιος φιλεῖ. This stood at the top of the three columns which begin with the hawks or falcons by which Aroeris is denoted on many obelisks, above each row.

Ἀπόλλων κρατερὸς Φιλαλήθης υἱὸς Ἡρώνος, θεογέννητος κτιστὴς τῆς οἰκουμένης, ὃν "Ἡλιος προέκρινεν ἄλκιμος Ἀρεως βασιλεὺς 'Ραμέστης, ᾧ πᾶσα ὑποτέτακται ἢ γῇ μετὰ ἀλλῆς καὶ θάλασσας βασιλεὺς 'Ραμέστης Ἡλίου παῖς αἰωνόβιος.

Στίχος δεύτερος. Ἀπόλλων κρατερὸς ὁ ἐστὼς ἐπ' ἀληθείας δεσπότης διαδήματος, τὴν Αἴγυπτον δοξάσας κεκτημένος, ἀγλαοποιήσας Ἡλίου πόλιν, καὶ κτίσας τὴν λοιπὴν οἰκουμένην, πολυτιμήσας τοὺς ἐν Ἡλίῳ πόλει θεοὺς ἀνδρῶν, ὃν "Ἡλιος φιλεῖ.

Στίχος τρίτος. Ἀπόλλων κρατερὸς Ἡλίου παῖς παμφεργῆς, ὃν "Ἡλιος προέκρινεν, καὶ Ἀρης ἄλκιμος ἐδωρήσατο, οὗ τὰ ἀγαθὰ ἐν παντὶ διαμένει καιρῷ [βασιλεὺς] ὃν Ἀμμων ἀγαπᾷ [Ραμέστης] πληρώσας τὸν νεῶν τοῦ Φοίνικος ἀγαθῶν [βασιλεὺς 'Ραμέστης] ᾧ οἱ θεοὶ ζωῆς χρόνον ἐδωρήσαντο. The symmetric disposition of all obelisks requires the additions within brackets.

[Ἐφ' ἡλίου δυσμῶν.]

[Στίχος πρῶτος.] The superscription of all the three columns: "Ἡλιος θεὸς μέγας δεσπότης οὐρανοῦ [βασιλεῖ 'Ραμέστη]. δεδωρήμεθα σοι βίον ἀπρόσκοπον. It now stands in the wrong place.

Ἀπόλλων κρατερὸς [Φιλαλήθης] υἱὸς Ἡρώνος, βασιλεὺς οἰκουμένης 'Ραμέστης, ὃς ἐφύλαξεν Αἴγυπτον τοὺς ἀλλοεθνεῖς νικήσας, ὃν "Ἡλιος φιλεῖ. ᾧ πολλὸν χρόνον ζωῆς ἐδωρήσαντο θεοὶ, δεσπότης οἰκουμένης 'Ραμέστης αἰωνόβιος.

Στίχος δεύτερος. Ἀπόλλων κρατερὸς κύριος διαδήματος ἀνείκαστος, [ὃς τῶν θεῶν ἀνδριάντας ἀνέστηκεν ἐν τῇδε τῇ βασιλείᾳ, δεσπότης Αἰγύπτου, καὶ ἐκόσμησεν Ἡλίου πόλιν ὁμοίως καὶ αὐτὸν "Ἡλιον δεσπότην οὐρανοῦ συνετελείτησεν ἔργον ἀγαθόν] Ἡλίου παῖς βασιλεὺς αἰωνόβιος.

[Στίχος τρίτος.] Wanting.

[Τὸ βόρειον.]

[Στίχος πρῶτος.] General superscription. "Ἡλιος δεσπότης οὐρανοῦ 'Ραμέστη βασιλεῖ' δεδωρήμεθα σοι τὸ κράτος καὶ τὴν κατὰ πάντων ἐξουσίαν. The first column is wanting.

[Στίχος δεύτερος.] Wanting.

Στίχος τρίτος. Ἀπόλλων [κρατερὸς] Φιλαλήθης δεσπότης χρόνων, [ὃν] καὶ "Ἡφαιστος ὁ τῶν θεῶν πατὴρ προέκρινεν διὰ τὸν Ἀρεα βασιλεὺς [Ραμέστης] πανγαρῆς Ἡλίου παῖς καὶ ὑπὸ Ἡλίου φιλούμενος [βασιλεὺς 'Ραμέστης . . . .]

Ἀφελιώτης.

Στίχος πρῶτος. Superscription: "Ὁ ἀφ' Ἡλίου πόλεως μέγας θεὸς ἐνουρέμιος [Ραμέστη βασιλεῖ' δεδωρήμεθα σοι . . . .]

Ἀπόλλων κρατερὸς [Φιλαλήθης] Ἡρανος υἱὸς, ὃν Ἥλιος ἡγάγησεν, ὃν οἱ θεοὶ ἐτίμησαν, ὃ πάσης γῆς βασιλεύων, ὃν Ἥλιος προέκρινεν ὁ ἄλλκιμος διὰ τὸν Ἄρεα βασιλεύς, ὃν Ἀμμῶν Φιλῆ [Ραμέστης] καὶ ὁ παμφέγγης συγκρίνας αἰώνιον βασιλεύει . . .

[Στίχος δεύτερος.] Wanting.

[Στίχος τρίτος.] Wanting.

The dedicatory inscription of an obelisk which Sesonchosis consecrated to Serapis is more briefly quoted by Jul. Valerius' *De r. g. Alex.* i, 31. Comp. besides Zoëga *De Ob.* p. 593, Heeren *Ideen* ii, 2. s. 415. Champollion, *Précis*, p. 146 sqq.

5. Many of the obelisks at Rome were executed later and in a rude and counterfeit style, such as the Panfilii, the Barberini, and the Sallustian according to Zoëga. Among the old and genuine Egyptian obelisks the following are of especial importance:

a. That dedicated by Thutmosis, brought from Thebes to Alexandria, and taken to Rome by Constantius II. and erected in the Circus, the largest of all there (formerly 148, now 144 palmi), erected in front of the Lateran by Fontana in 1587 under Sixtus V. Engraved in Kircher.

b. The one erected at Heliopolis by Semempserteus (according to Pliny, but here we must assume that this one is confounded with the next), that is, Psammetichus, whose name we can still read upon it; raised by Augustus in the Campus as a gnomon, 72 or 76 feet high according to the ancients, 94½ palmi according to modern authorities, again erected by Pius VI. on Monte Citorio. (This one has only 2, not 3 columns.) Engraved in Zoëga. Bandini, *Comm. De obelisco Augusti*. 1750. fo.

c. That dedicated by Sesostri or Ramesses the Great (on the supposition of a confounding) at Heliopolis, erected by Augustus in the Circus, and by Fontana in 1589 at the Porta del Popolo (hence the Flaminian), according to the ancients 85, 87 or 88 feet, now 107 (formerly 110) palmi. In Kircher. According to Ammian this could only be the one explained by Hermapion; and accordingly Ramesses' name is always correctly found in the first and third column; but in the second invariably another, Manduei according to Champollion, who on this account maintains that there is a complete difference between the two. (May not this cartouche be merely the designation of Heliopolis?)

d. The obelisk at Constantinople §. 193, 4, the erection of which is represented on its base.

e. f. The two finest in Egypt were the Thebaic obelisks at Luxor, 110 palmi high, the hieroglyphics of which are arranged in the same manner as in Hermapion. *Descr.* iii. pl. 2. Minutoli, *Tf.* 16—19. One of them has lately been brought to Paris. Others at Thebes, also at Heliopolis. Obelisk at Luxor, *Annali d. I.* v. p. 299.

g. That at Alexandria, the so-called needle of Cleopatra.—The ancients speak of still larger ones than those extant; Diodorus mentions one of Sesostri 120 Egyptian cubits in height.



Mich. Mercati, *Degli Obelisci di Roma*. R. 1589. 4to. Athan. Kircher, *Œdipus Egyptiacus*. R. 1652—54. 3 vols. fo. *Obeliscus Pamphilius* by the same. 1650. *Obelisci Ægyptiaci præterito anno inter rudera templi Minervæ effossi interpretatio*. 1666. Zoëga, *De origine et usu Obeliscorum*. R. 1797. Cipriani, *Sui dodici Ob. Eg. che adornano la città di Roma*, R. 1823. Rondelet, *L'art de Bâtir* T. i. pl. 1. [Ungarelli *Interpretatio obeliscorum urbis ad Gregorium XVI. R.* 1842. fol. comp. *Bullett.* 1834, p. 159.]

225. The PALACES of the kings in Egypt are decided imitations of the temples, as the statues of the kings are of the images of the gods, and the main difference as regards the architecture is only this, that the rooms, especially the hypostyle apartments, are still larger (as in the colossal palace of Carnac), and the really habitable chambers behind are more spacious and in greater number. Neither is the design of the mausolea essentially different, according to Diodorus' description of the Osmandyeion. Adjoining the courts and porticoes, there are here dining apartments and a library; as a termination to the whole rises the tomb, which is placed in the highest part, and which the prince erected to himself during his lifetime.

1. In the palace of Carnac four pylons succeed one another; a hypostyle apartment of  $318 \times 159$  feet, with 134 columns, the highest 70 feet high. *Descr.* iii.

The Labyrinth was a collective palace of many rulers (built, according to Herodotus, by the Dodecarchi, in the opinion of Strabo, by Ismandes, according to Manetho by Lachares (Laboris, Sesostris' successor, of the twelfth dynasty), according to Diodorus, by Mendes); the pyramid as a finish occupied the place of the *τάφος* in the Osmandyeion. On the design of the whole comp. Letronne on the *Géogr. de Strabon* T. v. p. 407, and in Maltebrun's *N. Annales des Voy.* T. vi. p. 133.

2. The ruins (*Descr.* ii. pl. 27 sqq.) which Jollois and Devilliers took for the Osmandyeion described by Hecataeus of Abdera, are not nearly so grand as it was, but show, however, great correspondence in the general plan of both mausolea. Letronne, *Mém. sur le Mon. d'Osymandyas*, doubts the existence of the Osym. of Hecataeus; Gail *Philologue* xiii. and *Mém. de l'Inst. Roy.* viii. p. 131, defends the opinion of the authors of the *Descr.* Osymandyas or Ismandes was not an historical name of a king, it was only a surname probably of builders of great monuments; according to Strabo, Amenophis-Memnon was especially so called (xvii. p. 813. comp. 811. *Comp.* §. 218. R. 3.

226. The rest of the SEPULCHRAL MONUMENTS fall into two classes. 1. The PYRAMIDS, — quadrangular and rectangular *tumuli* (a form of barrows, which is also found elsewhere in the East) were structures of enormous extent. The largest 2

- stand on plateaux among the Libyan ridge of hills round about Memphis, in several partly symmetrical groups surrounded by artificial roads, embankments, tombs, and hypogea. The foundation, which is a square, faces the four cardinal points.
- 3 They were first piled up in large terraces of limestone (only the smaller pyramids are of brick), and then the terraces were filled up; they were reveted with stones which received polish, and were also adorned with sculptures; the facing is
  - 4 now mostly taken away. The entrance to the interior, which was closed by a single stone capable of being removed, is difficult to find; through it you pass first into narrower and broader galleries which at length lead to one or more chambers; the largest contains the sarcophagus of the king. There
  - 5 is nowhere to be found a trace of vaulting. Perpendicular pits (such a one has been discovered in the pyramid of Cheops) probably led to the Nile-canal, spoken of by Herodotus, which was cut in the foundation rock.

2. [Zoega de Obel., p. 379—414.] The pyramid of Cheops, the greatest of all, at Ghizeh, is, according to Grobert (*Descript. des Pyr. de Ghizé*), 728 Par. feet long on each side, according to Jomard (*Descr. T. ii. ch. 18*, and the *Mémoires* connected therewith, *T. ii. p. 163*) 699, and according to Coutelle (*Mém. ii. p. 39.*)  $716\frac{1}{2}$ ; the vertical height 448, or 422, or  $428\frac{1}{4}$  feet. The breadth of the second, that of Chephrenes, is reckoned by Belzoni (who opened it) at 663 English feet, and its height at  $437\frac{2}{3}$ . According to Herodotus, 100,000 men worked at the former for forty years; there are counted 203 courses of stones, each from 19 inches to 4 feet 4 inches high.

The Nubian pyramids are much smaller, of more slender form, with a projecting torus at each angle, and mostly of brick. Not unfrequently they have porticoes with pylons, and sculptures and hieroglyphics upon them. Cailliaud i. pl. 40 sqq.

3. See as to the erection, *Plin. xxxvi. 17.* *Herod. ii. 125.* *Meister, De Pyramidum Ægypt. Fabrica et Fine, N. Comtr. Soc. Gott. V. cl. phys. p. 192.*, particularly *Hirt Von den Pyramiden. B. 1815.* Building with bricks was otherwise very common in Egypt; private buildings probably consisted of them for the most part. *Comp. Aristoph. Birds 1133. comp. Rosellini II. ii. Reliefs on the brick preparation by the Jews.* Herodotus mentions sculptures on pyramids ii, 148; they are lost with the facing. In the interior no hieroglyphics have been found except on a door in the one recently opened at Saccarah. *Minutoli, Tf. 28, 4. a.*

4. Sometimes long slabs of stone laid across form the roof of the passages; the walls of the broader galleries also converge upwards; and sometimes the stones lean against one another in the form of a gable; in the principal apartment of the pyramid of Cheops there is a double plafond. This chamber is 18 feet high, 32 long, and 16 broad, surrounded by square blocks of granite without any ornament whatever. Caviglia, in particular, has lately penetrated far into the interior of this pyramid.

Among the earlier writers on pyramids, de Sacy in Abdallatif. *Lancles*

on Nordens Voy. T. iii., Beck, Anleitung zur Kenntniss der Weltgesch. i. s. 705 ff., are instructive. Sylv. de Sacy sur les noms des pyramides in the Mag. encycl. a. vi. N. vi. p. 419. [J. J. Ampère Voyage et recherches en Eg. et en Nubie, iii. Pyramides, in the Revue des deux Mondes T. xvi. p. 660—89.]

227. II. SUBTERRANEAN structures hewn out of the rocks, 1  
HYPOGEA. These lie along the Nile throughout the Libyan  
ridge of hills, and under the contiguous plains of sand. The 2  
largest have an open court in front, an arched entrance  
(arches constructed of cuneiform stones doubtless belong  
altogether to the Grecian period); then follow galleries, 3  
chambers, halls, side galleries with shafts or pits, in which lie  
mummies; as a finish to the whole, there are often alcoves  
with niches, in which sit images of the gods in alto relievo.  
The size of the galleries and apartments varies very much  
(the mummies often scarcely left space enough to pass), the  
disposition extremely labyrinthine. The Greeks called them  
Syringes, holed passages. The tombs of the kings in the val- 4  
ley above the necropolis of Thebes are on a larger scale; the  
galleries, which usually incline downwards, are broader; the  
apartments larger, and provided with pillars, which support  
the roof. In the tomb discovered by Belzoni, the chief apart-  
ment is hewn out in the form of a vault, very large, and de-  
corated with great magnificence; in it stood a very thin-  
wrought sarcophagus of alabaster, which, doubtless, was en-  
closed in one still more colossal, and again itself contained  
many others, like so many pill-boxes.

1. Jollois and Jomard on the hypogea, Descr. T. i. ch. 9, 5. 10.  
Among the ancients especially Heliodorus Æth. ii, 27. Ammian xxii, 15.

2. What is said holds good of the arch, of which there is a drawing  
in Belzoni pl. 44 n. 2. (the other given there is not one, properly speak-  
ing). Comp. Cailliaud Voy. à Méroé ii. pl. 33.

4. See Costaz, Descr. T. i. ch. 9, 5. 11. Belzoni, pl. 39. 40. Belzoni  
even exhibited a model of this tomb at London and Paris. Description  
of the Eg. Tomb discovered by G. Belzoni. L. 1822. It certainly belonged  
to a Thebaic king, Ousirei-Akencheres I., of the eighteenth dynasty, ac-  
cording to Champollion, to Menephthah I. father of Rhamses-Sesostris  
according to the Beschr. Roms ii, 2. s. 439. The third grotto on the west  
side of the valley was called, according to Greek inscriptions, the Mem-  
nonian Syrinx, Trans. of the Roy. Society of Literature I, i. p. 227. II, i.  
p. 70.

The Lower Nubian monuments, the destination of which is, for the  
most part, very uncertain, might in some instances have been merely  
honorary monuments, cenotaphs, of Egyptian kings. The earlier ones in  
the valley towards the west. Thus the great grotto of Ibsamboul is  
evidently a monument of Ramses the Great, of whom the colossi at the  
entrance are likenesses, and whose reception among the gods is repre-

sented in the group of statues in the innermost niche. The smaller grotto close by is a monument of his pious devotion to the gods, especially Athor.

### 3. PLASTIC ARTS AND PAINTING.

#### A. TECHNIQS AND TREATMENT OF FORMS.

- 1 228. The Egyptians were particularly great in stone-sculpture. Among them the plastic art bore in materials and form
- 2 an architectonic character. Their statues, often hewn with masterly precision out of the hardest stone, granite, syenite, porphyry, or basanite, for the most part a fine-grained sandstone, and on a smaller scale, hæmatite, serpentine, and alabaster, were generally destined to lean against pillars, walls, and pylons, and to decorate architectural surfaces. In sitting figures, therefore, there reigns the most perfect composure and regularity of posture; those that are standing stride out
- 3 in a stiff manner; the arms lie close to the body. The size is often very colossal, and the transport of these colossi was
- 4 an extremely difficult problem. The treatment of forms passes constantly into generalities, it has a certain regularity therein, and produces a great impression by the simple sweep of the main lines; but the forms are more geometrical than organic, and life and warmth are altogether wanting in the conception
- 5 of the details. The individual parts of the body are fashioned after a national fundamental type; the Egyptian artists followed likewise an established system of proportions. However, in the proportions and forms there are also observable deviations, which depend on difference of district and time.
- 7 The forms of the sexes are well distinguished; but, on the other hand, nothing certain has hitherto been discovered as to the characteristic portraiture of different individuals by modification of form, or a clear distinction in the formation
- 8 of gods and kings. Egyptian art distinguishes persons by colour, by dress, which is treated carefully but stiffly, more especially by the great varieties of head-dress, and, lastly, by the
- 9 adjuncts of animals' heads, wings, and other members. The animal form was conceived with more depth and liveliness than that of man; from the first the Egyptians were impelled to an admiring observation of the former, by a natural tendency, as their religion proves; their combinations too of various animal figures are often very happy, but often indeed also in the highest degree fantastical and bizarre.

3. The colossus of the Ramesseion (the so-called Osymandyeion) is reckoned from the fragments to have been 53 Par. feet 10 in. high; the Osymandyas of Diodorus was about 60 feet high. The Thebaic relief in Minutoli, pl. 13. shows the mode of transportation.

5. According to Diodorus i, 98. the Egyptian artists divided the human body, that is to say, its length, into  $21\frac{1}{4}$  parts; wherein the length of the nose probably formed the unit. The breast generally broad; the body narrower below; the neck short; the feet, particularly the toes, long; the knees sharply marked, and often treated with especial care and precision. The nose broad and round; the eyes (which were sometimes inserted) prominent; the arch of the forehead without sharpness; the corners of the eyes and mouth somewhat turned up, the mouth broad and the lips thick; the chin mostly rather small; the ears long and placed high. The last is a peculiarity of the race, according to Dureau de la Malle, *Ann. des Sciences Natur.* 1832. Avril. The beard appears to have been an artificial one fixed on, and the ties securing it can often be distinctly perceived along the cheeks. With regard to the hair of the head, we see a lock hanging out only in Phthas. Vid. especially the colossal granite head of the Great Ramses from the Ramesseion, now in the British Museum, *Descr.* ii. pl. 32. better in Nöhdén, *Amalthea* ii. s. 127. Specimens ii, 1. Hieroglyph. pl. 10.

6. The principal deviations seem to be: 1. The softer forms, approaching more to the Grecian Ideals, of many, especially smaller figures of later times. 2. The clumsier proportions and forms which are found particularly in Upper Nubia. Women with large bellies and hanging breasts (Cailliaud i. pl. 20. comp. Juvenal xiii, 163). In other cases more severe design and more sharp and laborious workmanship are in general indications of higher antiquity; the sculptures of the later times of the Ptolemies and Romans are recognisable by their carelessness and want of character. Rossellini II. ii. but the greatest industry under the succeeding kings. Under the Ptolemies the figures well rounded and the muscles developed. Minutoli *Einige Worte ueber die verschiedenheit des Styls in den Aeg. Kunstdenkm. so wie ueber ihre Aehnlichkeit und scheinbare Stammverwandtschaft mit denen andrer Völkerschaften* B. 1835. Heidelb. Jahrb. 1835. S. 37 fg.

7. Portrait, Amasis, Herod. ii, 182.

8. The principal dress of the Egyptians was woollen chitons (*βύσσιναι καλασίρις*); in men often nothing more than a piece of cloth thrown around the loins (*σινδόνες* girded under the breast, Diod. i, 72). Although very thin and soft, when starched however they form rectilinear and prominent folds. The stripes of the stuff are indicated by sculpture, often also by colours. Breast-plates were a principal ornament. A close fitting cap, the general national costume, is heightened and adorned in a variety of ways so as to denote priestly dignity. Connected herewith are the *βασιλῆαι* (comp. Diodor. i. 47.) with *ἀσπίδες* and *φυλακτήρια* in the inscription from Rosetta, among these the *παχέντ*, as to the form of which Young and Champollion differ. Denon pl. 115 gives 30 *coëffures hieroglyphiques*.

9. Rams (but mostly with lion's claws and tail), lions, wild dogs or jackals, all sorts of apes (*χυνοκέφαλοι*), ibises, &c. are most frequent. Excellent drawings of nearly all Egyptian birds and quadrupeds are collected in Rosellini's *Monum. dell' Eg. Atlas* i. Granite lion, Specim. ii, 2. —Sphinxes or androsphinxes are lions with human heads. The enormous one at Ghizeh, which Caviglia has laid open, is hewn out of the

rock, with the exception of the fore-paws, between which stood a small temple. Hieroglyph. pl. 80. Other combinations: lion-hawks, lion-uræi with wings, serpent-vultures, serpents with human legs, and the like. While the Greeks for the most part retained the human head in such compositions, the Egyptians sacrificed it first.

- 1 229. The transference of the optical image of the human body to a surface, the representation of it in relief, was a problem in which the Egyptians were not nearly so successful as
- 2 in the round statue. The striving, natural to art in its infancy, to represent every portion of the body in a form as distinct and intelligible as possible, here operates universally so
- 3 as to fetter and impede. For subjects drawn from religion there was formed an almost typical manner of representing the body and its movements; more nature prevails in the conception of domestic scenes; but when art tries to depict warlike events of great compass, the defects of the artist are rendered most manifest from the striving after multiplicity of actions and gestures; such subjects also are more negligently
- 4 handled. The reliefs of the Egyptians are more rarely bas-reliefs properly so-called, such as are found on stone tablets and steles, with very slight elevation from the surface; more commonly they are so-called *koilanaglyphs*, *bas-reliefs en creux*,
- 5 in which the forms rise from a depressed surface. The dimly handled relief then separates itself agreeably from the polished surface around it, without unpleasantly interrupting the archi-
- 6 tectonic impression. The sharpness and precision in the workmanship of the figures, which are often sculptured tolerably deep, are worthy of admiration. However, they have often also been satisfied with engraving mere outlines, especially on external walls.

2. Hence the breast in front view, hips and legs in profile, also the head (the front view of heads is often found in hieroglyphics, also sometimes in freer representations, such as battle-pieces, but extremely seldom in religious representations, see the picture in Minutoli, pl. 21, 3), and the eyes notwithstanding in front view; the shoulders and arms very angular; the hands also are very often both right or left.

- 1 230. There was excellent workmanship shown also in articles of terracotta, partly vessels, among which are to be reckoned the so-called canobi, partly small figures of deities, coloured blue and green in enamel, for the most part very
- 2 powerfully designed, and manufactured in thousands. Even the scarabæi are oftener of burnt earth than stone (amethyst, jasper, agate, cornelian, lapis-lazuli, and various others), although the glyptic art also was early domiciled even in
- 3 Ethiopia. Works of art in metal were much more rare, and here the Egyptians left the chief inventions to the Greeks,
- 4 whilst they preceded them in stone sculpture. Painting on

metal was an Egyptian art, at least in later Alexandrian times; and the fabrication of variegated glass-ware flourished in Alexandria, and probably even among the ancient Egyptians. Carving on wood was indeed restricted in Egypt by 5 the scarcity of material, yet there were wooden images of gods and men in great numbers, of which we can form some idea from the covers of mummies.

1. Egyptian pots, Descr. ii. pl. 87 sqq. v. pl. 75. Canobus is properly the actual appellation of a deity (§. 220, 3.), the Agathodæmon Knuph who was represented as a pitcher for the filtering of the Nile-water (Suidas s. v.) with a human head. Hence all similar pots—very different in size and materials—are called canobi. The canobi, with four heads (§. 232, 3), along with the mummies, are often filled with figures in enamel, often also solid. There are many such terracotta figures, Descr. v. pl. 67 sqq. Chinese vases in ancient Egyptian tombs, J. F. Davis in the *Annali d. Inst.* ix. p. 321. [An American, who lived long in China, asserted that he immediately recognised to be Chinese, certain vases of this description which he saw in the house of the English consul-general in Egypt. There are several also in the Egyptian collection at Florence. Wilkinson also thinks he has found Chinese smelling-bottles in Egyptian tombs. Lepsius, according to report, declares this to be a mistake.]

2. The Egyptians used many signet rings. Even sacrifices were sealed by the sphragistes. On the *σφραγίδες* of the Ethiopians, which they engraved with a sharp stone, Herod. vii, 69. The scarabæi are found along with mummies, on strings on the breast, but more commonly loose between the bandages; sometimes large, evidently amulets, sometimes smaller for stringing on threads, in immense number, often with kings' names. Of 1,700 at Turin, there are 172 with the name of Thutmosis. S. Quintino's theory (Lezioni int. a div. argom. d'archeol. vi.) that these latter are small coins, is in some measure confirmed by the Ps. Plat. Eryxias, p. 400. Engravings in Descr. v. pl. 79 sqq. Steinbüchel, Scarabées Egypt. figurés du Musée des Ant. de S. M. l'Empereur, Vienna, 1824. Bellermann über die Scarabæen-Gemmen. B. 1820. 21.—Necklaces also, and other ornaments in enamel, are found not unfrequently in mummies. There is an immense quantity of them in public and private collections in France [Italy, Germany, Holland,] and England. Vases, bottles of gold, silver, glass and other materials, Edinb. New Philos. Journ. 1838. Apr. Jul. p. 101, from Wilkinson. [Wilkinson, Manners and Customs of the anc. Eg. vol. 2. ch. 7, p. 342 sq. 2. ed. On art and works of art generally, vol. 3. ch. 10, p. 264 sq.]

3. There appear to be no accounts of brazen statues in Egypt; Herodotus (ii, 172) mentions a golden one. The sacred gifts of gold and silver in Diodorus prove nothing as to statues. In collections from Egypt there are often found small bronze figures of gods and sacred animals, wrought with sharpness and precision. The enigmatical figure of Horus?, standing on crocodiles, and crushing together scorpions and wild animals with his hands, is also often to be found in bronzes as well as in stone and terracotta; but it always bears the look of being of late origin. Small golden plates with the eye, the uræus, served as amulets.

4. As to painting on silver among the Egyptians, Plin. xxxiii. 46. The pitcher which was found in Hungary, in October 1831, near the village of Egyed in the comitat of Edeburg, corresponds accurately with the vases mentioned by Pliny (*tingit et Ægyptus argentum, ut in vasis Anubem suum spectet, etc.*). It consists of copper, entirely overlaid with silver, on which are soldered figures of Egyptian deities and corresponding ornaments of gold thread and small plates of silver, while the rest of the ground is entirely coated with a brown red lacker, probably the same which Pliny teaches how to prepare. An imperfect communication on the subject by Rosellini, *Ann. d. Inst.* v. p. 179. M. I. tv. 56; a more accurate one by Jankowich Miklóstól, v. 'A Magyar Tudós Társaság Evkönyvei, T. i. p. 354, and the three engravings by which it is accompanied, for the communication of which with accurate imitation of the colours I am indebted to M. Petrowich from Hungary. Hofr. Hausmann communicated to me the following observations. "The natural combination of silver, copper and sulphur, has quite different proportions to what Pliny lays down for the mixture. Herein perhaps lies the difference of colour, which in the former, indeed, borders somewhat on the reddish or violet, but is not however brown red. But the method of preparing niello laid down in Precht's *Technolog. Encycl.* Bd. 5 corresponds for the most part with Pliny's account, only he does not mention lead. The work on the Isis tablet at Turin does not, from what I observed, entirely agree with that in the vase of Egyed. The Isis table consists of copper with inlaid silver work. We distinctly see that the copper is hollowed out and the silver let in. Three rows of figures round about. The outlines given in silver often very fine. I have seen nothing of a lacker." [On Egyptian niello see now Hausmann in the *Gött. Anz.* 1848. s. 146—160 of the *Nachrichten*. Many of the elegant antique bronze figures in Naples and elsewhere, are finely inlaid with silver.] Of a kindred description is the *tabula Bembina*, found at Rome, now at Turin,—an enamel painting on bronze, the outlines inlaid with silver, probably destined for the Roman worship of Isis. In Montfaucon, *Caylus Rec.* T. vii, Pignori *Mensa Isiaca*, R. 1605. Lessing's *Fragments on the Isiac table*, *Verm. Gesch.* x, 327 ff. Böttiger *Archæol. der. Malerei* s. 36. Oberlin *Orbis Ant.* p. 267. On works in glass, Boudet *sur l'art de la Verrerie né en Egypte*, *Mém. T.* ii. p. 17. Comp. Minutoli, pl. 21.

5. See Herodotus ii, 130 on the concubines of Mycerinus, c. 143. on the 345 high-priests at Thebes in wooden colossi, also c. 182. Wooden figures in the Osymandeion, representing a judgment according to Diod. The mummy coffins are formed in imitation of the images of Osiris and Isis, often with the faces gilt. Painted figures, also reliefs, in wood, are not rare in museums. All of sycamore, the high price of which is proved by the careful gluing together of many mummy-cases out of small chips. On works in ivory, Diod. i, 46.

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- 1 231. Painting arose from the colouring of statues and reliefs, which practice again was closely connected in Ethiopia
  - 2 with the colouring of living bodies. It does not change its character by transference to a flat surface, whether on walls of hypogæa, or upon and in the mummy cases, or immediately on



the byssus coverings of the mummies, or in the rolls of papyrus. The colours were bound with glue or wax, and laid on at once upon the stone, the coating of stucco or, in mummy cases, on a thin layer of gypsum, without regard to light or shadow, without mixing or shading. The same simple colouring materials, with some slight regard to the local colours of nature, are invariably applied in the same manner; occasionally a symbolic significance seems at the same time to be aimed at. But everywhere prevails—even when mere pencil-outlines take the place of painting—the precise sharply expressed system of Egyptian design.

1. According to Plin. xxxiii, 36, the nobles and the gods were among the Ethiopians painted with minium; according to Herodotus vii, 69, the Ethiopian warriors were painted half with gypsum and half with minium.

2. The walls of the hypogea are adorned with pictures enclosed in a frame-like manner; as to their style and subjects, see §. 233, 4. The wooden sheaths or chests of the mummies are painted and written with religious subjects, and contain a ritual for the dead, like the rolls of papyrus on other occasions. (Hence where there are wooden cases on mummies there are no papyri.) The most complete representation is given by Guigniaut *Rel. de l'Ant.* pl. 45. Minutoli, *tf.* 36. 37. Inside the case there is often found beneath the mummy a figure as large as life, which in later mummies of the Roman period looks very like a Byzantine picture. Cailliaud ii. pl. 66 sqq. Mummy of Pet-Mant-Ich-Mes in the Jersey Museum, *Pettegrew Archæol. Brit.* xxvii, p. 263.—Minute descriptions of the painted mummy covers and cases at Munich are given by Wagen, *Denkschriften der Münchner Acad.* 1820. The latest style of painting on mummy-covers is shown on the Dresden mummies which are interesting on that account (Bekker *August. T.* i). Encaustic painting of the Egyptians according to Rosellini II, ii. Painted mummy-rolls particularly in Denon, pl. 136 sqq., *Descr.* v. pl. 44 sqq. *Mai Catal.* (§. 216, 3), *Cadet Copie figurée d'un rouleau de papyrus tr. à Thèbes dans les tomb. des Rois* 1805.

4. Men reddish (a peculiar flesh-colour), women yellowish; quadrupeds generally red, birds for the most part green or blue, in like manner water, hence also Ammon. Blue was obtained by copper- and brown by iron-oxide. Costaz *sur la Peinture des Egyptiens*, *Mém. T.* iii. p. 134. Böttiger *Archæol. der Mahl.* s. 25—100. *Creuzer Commentationen Herodotææ*, p. 385. John, *Beilagen zu Minutoli's Reisen* 3. 4. 5. Minutoli's *Abhandlungen verm. Inhalts*, zweiter *Cyclus*, i. s. 49. *Baillif and Merimée in Passalacqua's Catalogue*, p. 242. 258.

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#### B. SUBJECTS.

232. The fundamental idea clearly resulting from the new discoveries as to the significance of Egyptian works of art, and which must henceforward be adhered to as the basis, is

this: the Egyptians were completely without the Greek representative impulse which constrains to represent what inwardly fills and agitates the soul, *because* it is beautiful and exalting.

2 [§. 233, 6.] Their representation is invariably guided by external aims; it seeks to authenticate particular events, actions, services; it is altogether of an historical, monumental nature, as it were, an embodied inscription. Writing and image are here, so to speak, still unsevered and concrete; hence also the work of art is almost always accompanied by hieroglyphic characters, the import of which is only carried out and presented

3 bodily to the view on a larger scale. The gods are not exhibited by themselves, but only in relation to their festival; hence there are no purely mythological scenes; the design is always to declare the acts of homage which the deity received

4 in a certain modification or situation. All religious scenes of Egyptian art are definite acts of homage by particular individuals, commemorative monuments of the services performed to the deity. Here countless varieties of offerings and modes

5 of testifying piety are scrupulously distinguished. In like manner life in the infernal world is constantly represented as the destiny of a particular person, as the judgment upon him

6 by the tribunal of the dead. In fine, the presumed purely scientific representation of the heavens degenerated in later times into horoscopes of individuals.

3. On representations from Egyptian religion and worship, Hirt über die Bildung der Ägyptischen Gottheiten 1821 (from Grecian accounts). Champollion's Panthéon Egyptien (from hieroglyphic and other inscriptions). Plates to Creuzer's Symbolik, especially to Guigniaut's edition of it (Religions de l'Antiquité, Planches, i. cah.). [K. Schwenk, die Mythol. der Ägypter mit 13 lithogr. Tafeln 1846, discussed with penetrating acumen and great mythological insight.] The coins of the Nomi, which extend from Trajan down to M. Aurelius as Cæsar, are an important source of Egyptian symbolism, and are also interesting on account of peculiar combinations. See Zoëga Numi Æg. Imper. R. 1786. Tochon d'Annecy Rech. sur les Méd. des Nomes de l'Égypte. P. 1822. 4. Descr. v. pl. 58.

The following seem to be undoubted personages of Egyptian artistic mythology:

#### A. AMONG THE GODS.

I. PHTHAS, the inscription in phonetic hieroglyphs *Ptah*, in close-fitting dress, with the feet joined together, leaning on the platform consisting of four steps (which is called τὰ τέτταρα θεμέλια, and perhaps denotes the four elements, Reuvsen Lettres à Mr. Letronne, i. p. 28 sq.). Also dwarfish and ithyphallic as in the temple at Memphis, comp. Tölken in Minutoli s. 426. Likewise with a scarabæus as a head, inscription Ptah-Tore (Φωρεί, Reuvsen, ibid. p. 14). Cynocephalus, the ape, his symbol. II. AMMON, inscription Amn, with a ram's or a human head, and a double variegated feather upon it, artificial beard and the sceptre. Mo-

difications I. Ithyphallic, brandishing the scourge, with close feet, the inscription Amn, is held to be the PAN-MENDES of Chemmis, who has not yet been discovered in his goat form mentioned by Herodotus. 2. As Ammon-Chnubis or Knuphis (comp. Tölken in Minutoli s. 374). Inscription Nef, Nuf (with guttural n, therefore in Greek Κνωϋφίς, but in composition Περσνωϋφίς), with goat's horns. Also in form of a serpent, called by the Greeks Agathodæmon. As a Nile-pitcher in Canobis §. 230, 1. 3. United with the sun as Amonra, Amonrasanter. III. The SUN-GOD called Re, Phre, with the head of a hawk (ἱερακόμορφος Horapollo) with the sun's disc, upon it an uræus. Mandu seems to be a kindred deity,—Μανδουλίς on an inscription at Talmis;—his image is often scratched out. IV. THOYT, the ibis-headed, represented as *grammateus* among the gods. Also hawk-headed according to Champollion, as Hermes-Trismegistus, his emblem the winged discus (Tat). V. SOCHUS or Suchus, Souk, with crocodile head; also denoted by a crocodile with tail curled round, on coins of the nomos of Omboi. Zoëga 10. Tochon d'Ann. p. 130. VI. The MOON-GOD, Pooh or Pioh (p is the article) with close feet, one lock of hair, the crescent moon. Also as a hermaphrodite, impregnating the air. VII. OSIRIS, Ousri, in human shape with crook and scourge (see Macrob. Sat. i. 23) recognizable especially by his high hat. The eye a chief symbol. VIII. ABOERIS, Horus, Harpocrates, Arori, often as a boy, with a single lock of hair, suckled by Isis, sitting on a lotus. Also hawk-headed. The hawk as a suckling of Isis is seen on a basalt torso in the Borgia collection, full of interesting, but in the highest degree fantastic and monstrous conceptions. IX. ANUBIS, Anbo, with the head of the wild dog (jackal?). X. BEBON, Babys or Seth (commonly Typhon), with the body of a hippopotamus, the head of a crocodile, and a sword in his hands. As the constellation of the Great Bear in the zodiac of Tentyra.

## B. GODDESSES.

I. NEITH, denoted by the vulture. With human head or that of a vulture or lion (then with the inscription Tafnet). Also as a hermaphrodite according to Horapollo. Comp. W. von Humboldt in the *Schriften der Berl. Acad.* 1825. s. 145. II. ATHOR (Ἀφροδιτη), the goddess of Tentyra, also at Philæ, with the head of a cow, but also as human with a vulture as head ornament. Her hieroglyphic name, a hawk in a square. III. Isis, human, with cow horns and a discus between them, often difficult to distinguish from Athor. The figure with the feather, which Champollion formerly called Hera-Sate, is now considered by him as well as Tölken to be Aletheia or Truth (at Egyptian judgments on the dead).—The four genii of Amenthes, the human-, the jackal-, the ape-, and the hawk-headed often stand together in mummy-like forms, or as canobi.

4. The following are frequent scenes from the WORSHIP: Sacrifices, the animal dismembered; legs of animals, fowls with fruits and flowers laid upon the sacrificial table; censers held out in artificial hands; entire trains of animals brought by the king as sacrifice to the gods. Hierogl. pl. 61. Adorations of gods and sacred animals (for example, a sacred cow, Minutoli, Tf. 30, 2). Consecrations of Pharaohs by sprinkling with sacred water, by placing sacred hats upon them. Processions (such as Appuleius Met. xi. describes them), in which the god is also carried about (vehitur ferculo, Macrob. Sat. i, 23), in a small temple (παστός, ναός

χερσῶς), such as were even brought in late times from Philæ to Nubia (Letronne, *Christ. en Egypte*, p. 77). Especially the great procession or *καμασία* with the ship of Ammon across to the Memnonia on the Libyan side (Peyron, *Mem. di Torino* xxxi. p. 48). See the relief of Carnac, *Descr.* iii. pl. 32. 33, comp. that of Philæ, i. pl. 11. Minutoli, *Tf.* 20, &c. —There are often represented very numerous assemblies of the gods, as Hierogl. pl. 66. 67.—Now in these scenes the adoring and sacrificing individuals are conventional portraits, and denote particular historical personages. Hence, for example, in a temple at Little Diospolis, dedicated by Cleopatra as guardian of Ptolemy V., who was a minor, in these reliefs the queen constantly goes before the king (Salt, *Essay*, p. 7). These oblations do not always relate to the consecration of the temple, but are mostly mere acts of homage (*προσκυνήματα* in numerous Egyptian and Nubian inscriptions, see Niebuhr and Letronne in the appendix to Gau's *Antiq. de la Nubie*), at which for sacrifices and gifts sacerdotal titles are received (see particularly the inscription of Gartasse, Niebuhr, p. 13), which are doubtless denoted in the representations by the head-ornaments of those offering. See Heeren *Ideen* ii, l. s. 388.

The celebrated relief of Carnac appears to be a MYTHOLOGICAL SCENE (*Descr.* iii. pl. 64, Hirt, *Tf.* 8, 61, Guigniaut, pl. 32), where the member torn from Osiris by Typhon is brought back to him by Ammon, and Typhon is at the same time punished by Horus for the act; but even here there is a Pharaoh present with offerings. Comp. the representation from Philæ, Hierogl. 68. In like manner, when Isis is introduced suckling Horus, when Horus or his hawk is represented on the lotus flower between the hostile Typhon and the protecting Kneph, this certainly always is because Isis is the object of an adoration and offering as mother, and Horus as being attacked and defended.

5. To the DESTINY OF THE DEAD belong: The embalming by Anubis. The conveying of the mummy to the necropolis on the opposite bank of the Nile, in a ship (wooden models of such ships in the tomb opened by Passalacqua, now in Berlin). Various consecrations of mummies, sometimes difficult to explain. The judgment on the dead, and the weighing of their souls; Aroeris and Anubis weigh the good deeds, Thoyt marks a number on the year-sceptre (according to Guigniaut), perhaps that of the years during which the souls wander; a propitiatory sacrifice is offered to Osiris as the ruler of the lower world (Petempamentes in the inscr. of Philæ); there are present 42 or 43 judges of the dead, who sit armless, as in the Thebaic statues of judges (Plut. *de Is.* 10), as an emblem of truth. These scenes are on steles (the most interesting are those at Carpentras with the Phœnician or Aramæic inscription beneath), on the walls of sepulchral monuments. *Descr.* ii. pl. 35 and very frequent especially on mummy wrappers, *Descr.* ii. pl. 60. 64. 67. 72; Hierogl. pl. 5; *Fundgruben des Orients* v. s. 273; *Mai Catalogo*, *Death ritual of Nesimandu*. Sacrifices to the dead; a sacerdotal family brings oblations to their dead father Ptahmes, on a stele at Florence, Rosellini *Di un basso-rilievo Egiz.* F. 1826. The reliefs of the king's tomb in Belzoni in particular, pl. 5. 18 sqq. represent how the king at his apotheosis is received by the gods, embraces them, and receives gifts. We see in the Ramesseion how the gods write the name of Ramses the Great on the leaves of the Persea. Cailliaud ii. pl. 72. Minutoli, *Tf.* 22, 2.

6. The so-called ASTRONOMICAL representations, according to the authors of the Descr.—Jollois, Devilliers, Jomard, Fourier: the planisphere of Tentyra, now at Paris (probably of the time of Nero), the zodiac of Tentyra (of the time of Tiberius), two at Esneh, one at Hermonthis, one at Thebes. Nowhere does the zodiac here form a circle, always either a spiral or parallels; so that one sign always leads the series. In the mummy of Petemenon from the hypogeum of a Hellenizing family, at Kurnah (see S. Quintino Lezioni v. and Mem. d. Acc. di Torino xxix. p. 255), engraved in Cailliaud ii. pl. 69, Capricorn under which Petemenon was born (2d June, 116 A. D.), steps quite out from the row. See Letronne, *Observations critiques et archéologiques sur l'objet des représentations Zodiacales*. 1824. This explanation, however, cannot be applied to another mummy of the same family. Reuven's, *Lettres à M. Letr.* ii, 2. It is evident that the zodiacal figures were originally foreign to Egyptian mythology and science; they are quite distinct and different in kind from the other really native tracings of constellations.

233. A heroic mythology, that great lever of Greek art, 1 was, according to Herodotus, altogether wanting in Egypt; there gods and human princes meet at the same boundary. Kings and priests were from the earliest times honoured with 2 statues which are scarcely to be distinguished from those of the gods by a general attribute; and the pylons and walls of 3 the palaces, the royal tombs and monuments, perpetuate on countless sculptures and pictures the principal actions of the public, military and sacerdotal life of the sovereigns. In like 4 manner the walls of the sepulchres of the people everywhere give evidence of the particular business and special calling of those who occupy them. Considering this close relation of 5 art to reality, it is not to be wondered at that the Egyptian artists, even from a very early period, endeavoured to communicate to the representations of the kings a kind of portrait-resemblance. In this art the design of preserving the 6 memory of particular events and circumstances everywhere prevails, so much so that even the most minute details, the number of enemies slain, of birds and fishes caught, are admitted into the artistic representation, and it therefore supplies the place of a register on such matters.—And thus, as in all 7 Egyptian life, so there was also formed in the plastic art,—on the basis of a marvellous intuition of nature and the world, which was expressed in the religion,—a cold and insipid intellectuality which employed those strange symbols, generated by the fancy of earlier ages, as given formulæ, in order therewith to denote the numerous distinctions of an artificially cultivated civil condition and a sacerdotal science; it obtained indeed thereby a great abundance of figured representations, but at the same time remained far as the poles from that warmth and liveliness of contemplation to which the real significance of natural forms is revealed, from that

healthy medium between the intellectual and the sensible from which alone true art can spring.

2. STATUES of the kings, particularly colossal ones, are more numerous than those of the gods. The so-called Memnon, about 50 feet high, hewn out of a breccia resembling granite (it was, as it appears, merely called by the Greeks after the son of Aurora, on account of the accidental ringing at sunrise), Descr. ii. pl. 22. Hierogl. 13. is Amenophis the Second; it is the statue which became early a ruin, and was still half broken away in Hadrian's time (Juven. xv, 5), and was not restored till afterwards, whereby the ringing of the stone probably ceased; beside it stands the more complete colossus of Ramses the Great. Comp. Jacobs on the Memnonia, *Leben und Kunst der Alters*. iii, 1, and on the history of the statue, especially Letronne, *La Statue vocale de Memnon*. P. 1833. The ringing stone which Wilkinson found in it was only inserted after the natural ringing ceased. Letronne in the *Archiv. f. die Philol.* Leipz. 1834. iii. s. 254—57. sur les moyens artificiels employés pour produire la voix de Memnon selon Mr. Wilkinson. L. supposes that the sounding stone is a restored part. Wilkinson in the *Transactions of the Soc. of Literature*, ii, 2. p. 451. See on the numerous statues of Amenophis, Thutmosis, and Ramses in the Turin Museum Champollion *Lettres à Blacas*, Cost. *Gazzera Descr. dei Monumenti Egizii del R. Museo Egizio*. Tor. 1824. with 12 lithographed plates. [The Ramses the finest work of Egyptian art.] On the very antique colossus of Ptah men Manduei (according to Champollion Figeac 2272 before Christ?) also S. Quintino *Lezioni* iii. Mem. d. Acc. di Torino xxix. p. 230. Lepsius on the statues of the mother of Ramses-Sesostris and those of Amasis. *Mon. d. I.* ii, 40. *Annali* ix. p. 167. Besides, in later times Egypt erected such statues not only in honour of foreign kings, but also of their distinguished men, for instance Callimachus in the time of Cleopatra, according to the decree of the Thebaic priests of Amonrasonter, at Turin.

3. We now find the ACTIONS OF THE KINGS on the monuments such as they were explained to Germanicus, according to Tacitus, *Ann.* ii, 60: *Manebant structis molibus litteræ Ægyptiæ, priorem opulentiam complexæ: jussusque e senioribus sacerdotum, patrium sermonem interpretari, referebat: habitasse quondam DCC milia ætate militari, atque eo cum exercitu regem Rhamsen Libya, Æthiopia, Medisque et Persis et Bactriano ac Scythia potitum etc. Legebantur et indicta gentibus tributa, pondus argenti et auri, numerus armorum equorumque, et dona templis, ebur atque odores, quasque copias frumenti et omnium utensilium quæque natio penderet.* Col. Mure *Sopra i popoli stranieri introdotti nelle rappr. storiche dei mon. egiz.* *Annali d. I.* viii. p. 333. LAND-BATTLES of Ramses Meiamun on the palaces at Medinet-Abou; of Ramses the Great at Carnac, Denon pl. 133; also in the Ramesseion (Descr. ii. pl. 32); of Amenophis II. and Ramses the Great at Luxor. The taking of a fortress by Ramses the Great, on the Ramesseion, Descr. ii. pl. 31. Hamilton, pl. 9. Cailliaud ii. pl. 73. Comp. Dureau de la Malle, *Poliorcétique des Anciens avec un Atlas de 7 planches.* COMBAT OF THE GENERALS, the Egyptian with the Hycsos?, Descr. iii. pl. 38. Hamilton, pl. 8. On the use of war-chariots, Minutoli *Abhandl. zw. Cyklus* i. s. 128. SEA-BATTLES, and generally battles on land at the same time, probably

fought on the coast of the Red Sea, at Carnac and Medinet-Abou, Descr. ii. pl. 10. Hamilton, pl. 9. The opinion that the opponents of the Egyptians in these naval engagements were the Ethiopians of Meroe is favoured by the head-dress, consisting apparently of feathers standing upright, in which I think I recognise what Lucian, *De salt.* 18, states regarding the Ethiopians, viz. that they employ their head as a quiver, inasmuch as they bind their arrows around it in the forms of rays. See, however, Rosellini. TRIUMPH of the conqueror changing into a sacred procession of Ammon-Mendes, in which the king also appears as first husbandman, in the interior of the palace of Medinet-Abou, Descr. ii. pl. 11. The heaping up of the severed hands before the triumphal car of the king, in order to count the dead, Descr. ii. pl. 12. Hamilton, pl. 8. Processions of prisoners before the triumphal cars of the king, in the palace at Medinet-Abou in the Ramesseion, Descr. ii. pl. 12. Hierogl. 15. The presenting of the Ethiopian spoils before the throne of Ramses the Great in the monument in the rocks at Talmis, Gau, *tf.* 14. 15. Embassies of the subjugated nations (Negroes, Libyans, Syrians?) to the king in very characteristic representation, in the royal tomb of Akencheres, Belzoni, pl. 6. 7. 8. Minutoli *Nachtr.* *Tf.* 3. Executions or sacrifices(?) of black men in the royal sepulchres, Descr. ii. pl. 86. The king seizing by the hair-tuft and putting to death (sacrificing, executing?) many persons, sometimes evidently not Egyptians, occasionally also women, in numerous sculptures. In like manner the queen in Meroe, Cailliaud i. pl. 46. *Mon. dell' Egitto e delle Nubie disegnati dalla spedizione scientifico letter. Toscana, distrib. in ordine di materie, interpretati ed illustr. dal Dott. Ippol. Rosellini P. ii. mon. civili T. i. 1834.*

4. PRIVATE LIFE is principally represented in the catacombs, especially at Eleithyia (Costaz, *Mém. T. i. p. 49*); scenes of husbandry, ploughing, reaping corn, reaping a nelumbo field, gathering and pressing the grapes, pressing olives, beating hemp, Descr. i. pl. 68—71. ii. pl. 90. v. pl. 17. 18. Hamilton, pl. 23. comp. Mongez *Sur les Instrumens d'agric. chez les anciens, Mém. de l'Inst. Roy. T. ii. p. 616. iii. p. 1.* A shepherd counting his cattle, in the catacombs of Memphis, Cailliaud ii. pl. 73. Weaving (Minutoli, pl. 24. 2). Navigation (Descr. i. pl. 68 sqq. Hamilt. 23). Trade and commerce, weighing goods and the like. Weapon and wrestling exercises (Descr. iv. pl. 66. uncertain of what time). Banquets dancing and music (splendidly decorated instruments in the so-called grotto of the harp (Descr. ii. pl. 91). The most interesting representation is that of the king's recreations in the chase, duck-catching (hawking?), and fishing, from the hypogæa at Kurnah. Here also everything killed is immediately registered. Cailliaud ii, 74. 75. Lion-chase of the king, Descr. ii. pl. 9. Hamilton, pl. 8. [Wilkinson §. 230. R. 3.]

5. An iconography of the kings of Egypt from the time of Aménophis I. in Rosellini's *Monum. dell' Eg., Atlas i.* Some doubt, however, is raised by the circumstance that these portraits cease precisely at the time when they could be verified by comparison. For in the Ptolemies there is scarcely any resemblance to the Greek coins observable, in the emperors *none whatever*, even according to Rosellini. Comp. Rosell. i. p. 461 sqq. The Sesostris especially *tv. vi. f. 22* does not resemble the young Memnon of the British Museum. In opposition to Rosellini's

Iconogr. See R. Rochette *Journ. des. Sav.* 1834. p. 457. 521. Rosellini *P. I. T.* 1. 2. *Mon. Storici* 1832. 33. Investigations on Chronology and History. Heads of Amenophis I., the first of the 18th dynasty down to the Ptolemies.

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## II. THE SYRIAN RACES.

234. The Syrian or so-called Semitic nations, who inhabited the whole of Anterior Asia, between the Halys and the Tigris, Armenia and the Red Sea, and who, in like manner with the Egyptians, exhibited certain fundamental features of the national character in their religion, constitution, and customs, produced, particularly in two races, works of art of a peculiar description, of which we still possess some accurate knowledge,—in Babylon and in Phœnicia. On them Asia Minor appears to have been dependent; for, inhabited in one half of its extent by Semites, it also in the other, through the immemorial sovereignty of Assyria over Lydia, adopted the early developed civilization of that race.

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### A. BABYLONIANS.

#### 1. ARCHITECTONICS.

- 1    235. The Babylonians, like other nations of this region, collected together by an internal impulse into large masses,—a circumstance wherewith is connected the development of a stern monarchy,—and compelled at the same time, by the situation of their flat river-country, to adopt architectural de-
- 2 fences, undertook great works even in the earliest ages; on these little wood (almost only palm-trees) and stone (which must be brought all the way from Armenia) could be employed
- 3 as materials; on the contrary, bricks of a most excellent quality were manufactured from the finer clay of the soil. These were dried in the sun for the interior portions of the buildings, and burnt for the exterior; they were then united by asphalt (which was brought from Is (now Hit) on the Euphrates) and gypsum, with intervening layers of reeds, into
- 4 a firmly cohering mass. But, alas! this very choice of materials,—particularly as new cities of great size, especially the stupendous Seleucia which was founded for the destruction of Babylon, here sought wherewith to build,—has produced this effect that it has hitherto been quite impossible to recognise the precise forms of Babylonian architecture amid the confused heaps of ruins.



1. Canals of the Euphrates; embankments along the river; lakes for relieving the river enclosed with stone walls; sluices on the canal Pallas-copas.

2. Only the large bridge over the Euphrates at Babylon consisted of square blocks of stone (according to Herod. i, 186. Diodor. ii, 8. Curtius v, 4), which were bound together with iron cramps and lead, and formed pillars with acute angles against the stream. Over these were laid beams of palm-tree, cedar and cypress, which could be speedily removed.—The fabulous tunnel indeed is described by Diodorus as a vault composed of bricks with a great quantity of asphalt; but according to Rich and Porter there is no trace of vaulting among the ruins.

3. *Καὶ ἐγένετο αὐτοῖς ἡ πλὴνθος εἰς λίθον καὶ ἀσφαλτος ἦν αὐτοῖς ὁ πηλός*, Genesis ii, 3. More minute details Herod. i, 179. Ctesias in Diod. ii, 7. 10. Berosus in Josephus against Apion i, 19. comp. also Phlegon De mulieribus, Göttinger Bibl. St. vi. Ined. p. 10. Schol. Aristoph. Birds, 552. The ruins of Nineveh of the same kind of bricks as those of Babylon, A. J. Rich, Narrative of a Residence in Koordistan and of the site of Ancient Nineveh, ii. vol. 1836. 8vo.

236. The Babylonian architectural works are divided into 1 two classes. First, The earlier structures, those of the first dynasties. To these belonged the buildings on the west side, 2 where old Babylon was spread out into streets of immense length crossing each other at right angles, where the elder palace of the kings can still be recognised in a mound of bricks, and where also stood the great temple of Baal,—the tower at Babel,—which we can recognise with certainty in Birs Nimrod by its magnitude and terraced construction. Secondly, 3 The works of the Chaldean princes (beginning from 627 years before Christ) especially of Nebuchadnezzar, who added to the ancient city, on the west of the Euphrates, a new one on the east of the stream for the defence of this side, surrounded both with several lines of fortification, and adorned 4 the new city especially with magnificent works, of which an imitation of a Persian pleasure-ground (*paradeisos*) is best 5 known to us.

2. Birs Nimrod, about seven English miles from the Euphrates, and yet according to Herodotus and Diodorus in the middle of the city. Below, an immense *ἱερὸν*, 1,200 feet square, but which however is not to be considered as a connected building; in the middle of it the temple of Baal with the golden statue, enclosed by a round tower which was 600 feet in diameter at the base, and arose in eight terraces. In the uppermost story the most sacred temple, without image, only with a golden table and a couch for the god. Herod. i, 181 sqq. The tower was 600 feet high according to Strabo.

3. We decidedly prefer the accounts of Berosus preserved by Josephus of the origin of these structures, as they were derived from archives (Berosi quæ supersunt, ed. Richter p. 65), and can even perhaps be re-

conciled with Herodotus, to the fables in Ctesias and Diodorus, which partly rest on the popular appellation of "Semiramis' Works" given to all great structures in the East. Heeren has shown how perfectly Berosus' statements agree with the existing remains. Ideen i, 2. s. 172 ff.

4. On the walls of Babylon, the builders, size and so forth, see the commentators to Diod. ii, 7., especially Tzetzes Chil. ix, 568.

5. According to Berosus, Nebuchadnezzar built this artificial paradise for his Median spouse Amuhia (Nitocris? comp. Niebuhr Kleine Schriften, s. 208 f.). A very accurate plan may be made of it from Diod. ii, 10; Strabo xvi. p. 738, who speaks of vaults, is not so exact. The entire building measured 400 feet square, and consisted of parallel brick walls 22 feet thick and separated by passages (*στέγες*) of 10 feet. (In Curtius v, 5. read: quippe xx. *pedes* lati parietes sustinent, xi. *pedum* intervallo distantes; for there could be only 13 walls and 12 syringes.) Across these lay stone beams 16 feet long (for  $2 \times 16 = 22 + 10$ ); then 4 layers, viz. reeds in asphalt, bricks in gypsum, lead, and garden earth; the lower of which were designed to prevent the water from getting through and the walls from being burst by the force of the vegetation. The highest terrace, 50 feet in height, was nearest to the Euphrates; in the first syrx there was a pumping apparatus. We still see in the heaps of ruins called el Khasr parallel walls and passages between them, with blocks of sandstone laid across.

Ruins of Babylon. Sources: Niebuhr Reisebeschreibung nach Arabien ii. s. 290. Maurice Rich, Memoir on the Ruins of Babylon, in Von Hammer's Fundgruben Bd. iii, and afterwards separately at L. 8vo. By the same: Observations on the Ruins of Babylon. L. 1816, and On the Topography of ancient Babylon in the Archæol. Brit. xviii, 243. Capt. Keppel's Travels from India to England, see Kunstblatt 1827. N. 43. Sir Robert Ker Porter's Travels in Georgia, Persia, Armenia V. ii. pl. 69—76. Treatises: Rennel's Geogr. System of Herodotus. Ste Croix Sur les Ruines de Bab., Mém. de l'Acc. des Inscr. xlviii. p. 1. Beauchamp, Mém. sur les Antiquités Babyloniennes, Journal des Sav. 1790. p. 797 sqq. Heeren Ideen i, 2. s. 157 ff. with a plan.

## 2. THE PLASTIC ART.

- 1 237. The plastic art displayed itself partly in reliefs which were impressed on the still unburnt bricks, and covered with
- 2 a coat of coloured varnish; partly in statues of the gods and colossi, which consisted of a kernel of wood which was overlaid with beaten metal, either gold or silver (comp. §. 71. 84), and to which were attached, in order to heighten their splendour, attributes composed of precious stones; costly draperies
- 3 also, in the manufacture and dyeing of which the Babylonians were particularly distinguished, served these statues as a decoration which dazzled the eye, and by the wonderful figures upon them gave employment to the fancy.

1. Of the reliefs on the innermost and second wall of the western palace of the kings, which represented all manner of animals and royal chases, Diodorus says: 'Εν ἁμαῖς ἔτι ταῖς πλίνθοις διατετύπωτο θηρία παντοδαπά τῇ τῶν χρωμάτων φιλοτεχνία τὴν ἀλήθειαν ἀπομιμούμενα. Comp. Hezekiel 4, 1. also the painted Chaldeans with particoloured coats and hats, Hezekiel 13, 14, were works of this sort. We still find at Babylon bricks with cuneiform characters on the under, and figures of animals stamped on the fore-side.

2. See Herodot. i, 183. on the image of Belus, with table, throne and footstool of gold (800 talents), and another golden statue 12 cubits high, but which the historian did not see. Diodorus (ii, 9) is more fabulous on the golden, embossed images of Zeus, Hera and Rhea; therewith a sceptre composed of precious stones, σκήπτρον λίθοκόλλητον. (Thus Milto dedicated in Asia, besides a golden Venus-Mylitta, a πελειᾶς λιθοκόλλητος, Ælian V. H. xii, 1.) On the making of images, particularly the Epistle of Jeremias i, 7: γλῶσσα γὰρ αὐτῶν ἐστὶ κατεξυσμένη ὑπὸ τέκτονος (Berosus' lingua inaurata at Athens, Plin. vii, 37), αὐτὰ δὲ περιέχοντα καὶ περιέφυγα — καὶ ὥσπερ παρξένω φιλοκόσμω λαμβάνοντες χρυσίον κατασκευάζουσι στεφάνους ἐπὶ τὰς κεφαλὰς τῶν θεῶν αὐτῶν, and so forth, especially v. 54. 56. 57. Comp. Daniel 3. Σαραχῆρα, according to Berosus in Hesychius, the κοσμήτρια of the Babylonian Hera. On brazen statues of ancient kings at Babylon, Diodorus ii, 8. Stone images are only to be found in Daniel 5, 4. 23. Comp. Münter, Rel. der Babylonier, s. 59 ff.

3. On Babylonian stuffs and tapestries embroidered with fantastic animals (ζῶα τερατώδη Philostr. Imagg. ii, 32. comp. ii, 5). Böttiger Vasengemälde I, iii. s. 105 sqq. Heeren i, 2. s. 205. Münter, s. 64. Those of Media and Persia were certainly nothing more than imitations; Athen. v. p. 197 b. praises them for beautiful and correct design in the figures. Such βαρβάρων ὑφάσματα brought to Greece τραγελάφους and ἱππαλεντρούνας (Aristoph.) and μιξόθηρας Φῶτας (Eurip. Ion 1176), and had influence especially on Etruscan art (§. 178, 3). These imaginary animals were certainly in part imitations of those represented in the temple of Baal, described by Berosus, p. 49.

238. We have not yet more than a few remains of stone 1  
sculptures to give us a notion of the style of art among the  
Babylonians, but we have in greater number their engraved 2  
stones (every Babylonian, according to Herodotus, had a signet),  
especially the cylinders mostly found in the neighbourhood of  
Babylon (chiefly at Borsippa where a famous Chaldean school  
existed even to a late period), and consisting of hard and  
precious stones (chalcedony, hæmatite, agate); although the 3  
use of these was transplanted from the Chaldeans to the  
Magi, from the religion of Baal to the worship of Ormuzd,  
yet they might chiefly be deduced and explained from Baby-  
lonian customs and usages. We can even yet recognise 4  
jecturally some of the chief deities of the Babylonian creed,  
which is however too little known to us in its internal con-  
nexion, to attempt detailed explanations. The workmanship 5  
of these cylinders is of very various merit, often consisting

almost entirely of round cavities, sometimes very careful and elegant; the style of design on the whole agrees very much with the monuments of Persepolis.

1. See Münter, *ibid.* s. 63. on a granite lion from the ruins of Babylon. The block of gray granite communicated by Rich, *Fundgruben* iii. s. 199. Tf. ii, 1, and the marble block  $1\frac{1}{2}$  foot long (in the Parisian cabinet) which was found at Tak-khesra on the Tigris, with figures of animals, altars and stars, perhaps from Chaldean astrology, are of especial importance. Millin *M. I.* i. p. 58. pl. 8. 9. Hager *Illustrazione di uno zodiaco orientale.* Mil. 1811. Münter, S. 102. Tf. 3.

2. Engravings and descriptions of cylinders and Babylonian signet-stones in Caylus' *Recueil*; in Herder's *Vorwelt*, *Sämmtliche Werke*, pub. by Cotta i. S. 346; in Tassie *Catal. de Pierres grav.* pl. 9—11; in the *Fundgruben* iii. S. 199. Tf. 2. iv. S. 86 Tf. S. 156 Tf.; in Ousely's *Travels* i. pl. 21. iii. pl. 59; Porter, *ibid.* pl. 79. 80; Dubois *Pierres Grav. Egypt. et Persannes*; Dorow's *Morgenl. Alterthümer* H. 1. T. 1; J. Landseer's *Sabæan Researches.* L. 1823; Guigniaut, pl. 21—24. For the explanation, besides Grotefend (§. 248, 4), Münter, S. 95. 135. On cylinders of terracotta with cuneiform characters, the Same, S. 94.

3. If the cylinders are amulets, a theory which is supported by their universal perforation, they are certainly connected with the belief in the wonderful virtues of stones which Pliny xxxvi, 34. xxxvii, 14 sqq. attributes to the Magi (comp. the Orphean *Λύκω* 691), quoting at the same time writings of Zoroaster, but also of the Babylonian Zacharias on the subject. Even the names of the stones; Belus-eye (Pliny xxxvii, 55), Belus-stone (also Eumithres, *superstitionibus grata*, *ibid.* 58), Adadunephros (*ejusdem oculus ac digitus dei: et hic colitur a Syris*, *ibid.* 71; the deity Adad, *Macrob.* i, 23) lead to the conclusion that this belief was especially established in Assyria. Inscriptions and images on stones were also in request among the Magi, Pliny xxxvii, 40, who ascribes this use of amulets to the whole East, xxxvii, 37.

4. BAAL with the tiara or kidaris (comp. as to this head-dress, Hoeck *Vet. Mediæ Mon.* p. 42) and a crown of rays, a garland in his hand, on a throne with a footstool. Münter, Tf. 1, 3. MYLITTA (Astarte) with her feet on a lion (*Macrob.* Sat. i, 23), dogs on the throne, weapons rising above her shoulders, Münter 1, 5. ATERGATIS beseeching Baal to spare her fishes (?), on the cylinder in Münter 1, 8. comp. Lucian *Dea Syria* 47. SANDON (Hercules) standing on a horned lion (as on coins of Tarshish on which this Assyrian god is represented on his *rogus*, see Niebuhr's *Rhein. Mus.* Bd. iii. s. 22. comp. Visconti *PioCl.* ii. p. 107) on a cylinder in Herder, Tf. 1. MONSTERS such as Berosus describes, Münter 2, 15. 18. 19. and elsewhere. We recognise, for instance, the four-winged men on the Dorow cylinder.

## B. PHœNICIAN AND NEIGHBOURING TRIBES.

## I. ARCHITECTONICS.

239. The active and industrious people of Phœnicia evidently cared less for colossal magnitude and indestructibility in their architectural undertakings than for splendid decoration. Their temples appear to have been small, for instance that of Astarte at Paphos in Cyprus. Their peculiar construction can perhaps be best judged from the temple of Jehovah at Jerusalem, on which Phœnician art evidently exercised greater influence than the Egyptian, which was more remote. Everywhere—on the ark of the covenant, the old tabernacle, and in the temple of Solomon—we find the practice, which was characteristic of these people, of covering wooden-walls, or wainscot on stone-walls, with gold-sheeting. It was also customary among the Syrian races to use ivory for decorating architectural mouldings as well as thrones and other articles: this luxury early diffused itself over Asia Minor towards the west (§. 47. 56.).

2. Principal Phœnician temples: those of Melkarth at Tyre and Gades, and of Astarte on the acropolis of Carthage. The first, together with those of Zeus Olympius (Bel-Samen) and Astarte were said to have been built by king Hiram, who hewed down the cedars of Lebanon for that purpose; he is also said to have placed golden columns in them. Dios and Menandrus in Josephus against Apion, i, 17. 18. However we have no exact knowledge of any of them; on the other hand, the temple at Paphos is in some measure known from ruins (described by Ali-Bey and Von Hammer) and impressions on coins and gems. See Gemmæ astriferæ, i, 16. 77. 78, also the representation of Paphos, Pitt. di Ercol. iii, 52. Lenz Die Göttin von Paphos. 1808. Münter Der Tempel der himmlischen Göttin von Paphos; second supplement to the Rel. der Karthager. The court of the temple was 150 × 100 paces; divided into two halves, in one of which the small temple was placed. Two pillars or obelisks stood in front of it, connected by a chain. A semi-circular balustrade surrounded a fore-court (a dove-preserve). The central portion rose considerably higher than the side-porticoes. In the adytum stood the goddess as a pointed column surrounded by candelabra. On a very ancient temple of Apollo built of cedar at Utica, Plin. xvi. 79. Temple of Byblos with meta therein, colossal. Mionnet Suppl. viii. pl. 17, 2. Meta of Byblos, R. Rochette Mon. inéd. p. 410 Vign. Temple on Mount Garitzin Mionnet Suppl. viii. pl. 18, 2.

3. The temple on Moriah occupied the place of the old pastoral temple, constructed of moveable board-walls with a canopy of tapestry, which enclosed the ark of the covenant with its cherubim.—Huge substructions filled up a valley to the depth of 600 feet. The temple proper was 60 cubits in length (20 of this for the choir), 20 broad without the

chambers, 30 high. The stone walls were thinner towards the top as in Egypt, next to them were rows of small chambers in three stories with windows, for various purposes. Before the entrance there was a tower-like building (Ulam) in like manner as at Paphos, 20 cubits broad, 10 thick, 120 (?) high, and in front of them two strong columns of brass 40 cubits high (Jachin and Boaz) with finely ornamented capitals which had nothing to support. These were wrought by Hiram Abif of Tyre. The roof and the inner walls of the temple and choir (Dabir) were of cedar with carved cherubim, palms and garlands, the workmanship of which was seen through the thin coating of gold. [Jos. Ant. Jud. vii, 3, 1. R. Rochette Peint. Inéd. p. 92, 133.] A double court in front for the priests and the people, to which Herod first added (§. 190, 1, ii) the outer, third court for the Gentiles. There is nothing said of porticoes in the strict sense, in the old temple; however, there were in Solomon's palace three porticoes, each with 15 columns.—See the literature in Fabricius' Bibliogr. Ant. p. 388. and in Beck's Grundriss, s. 30. Ugolini Thes. Antiq. Hebr. ix—xi. Hirt Der Tempel Salomons. B. 1809. De Wette Hebr. Jüdische Archæologie, §. 224. 225. Kunstblatt 1831. St. 74 ff. On the 2d temple of Jerusalem, Stieglitz Beitr. s. 63. especially after Meyer and Grüneisen. Temple of Samaria, Mionnet Suppl. viii. pl. 18, 2. [W. Kraft Topographie von Jerusalem. 1846. S. 52 ff. 98 ff.]

5. See Kings i, 22, 39 on Ahab's ivory house (comp. Amos 3, 15). Ibid. 10, 18 on Solomon's *θρόνος χρυσελεφάντινος* with lions at both arms (as in Egypt) and on the sides of the six steps. Of Tyre Hezekiel (27, 6) says, according to the Septuagint: *τὰ ἱερά σου ἐποίησαν ἐξ ἐλέφαντος*.

## 2. THE PLASTIC ART.

- 1 240. The same taste pervaded the plastic art. If we do not take into account the ancient Bætylian images of the simplest idol-worship, stone images were evidently extremely
- 2 rare. On the contrary, the Phœnicians and Canaanites, like the kindred Babylonians, had usually images of wood on which was fastened an iron sheeting of metal, for which species of work there appears to have been cultivated a very regular and
- 3 careful system of technics. On the other hand, cast statues cannot with certainty be pointed out, although the process of giving a determinate form to masses of metal in earthen moulds was not altogether unknown to the Phœnicians.
- 4 Vases also of elegant, often colossal, form were here manufac-
- 5 tured in great numbers. With working in precious metals was also united in the same individuals the art of engraving and enchasing precious stones, as well as weaving garments
- 6 and curtains (which were often also adorned with designs in a variety of colours). Their native glass likewise was employed in adorning walls and roofs with variegated splendour. Everywhere a love of ornament and magnificence, which, however, often rather obstructed a genuine taste for art than opened the way for it. [Wall-paintings occur in Ezekiel.]

1. To this class belong Beth-El in the history of Jacob, and the god Bætylus in Sanchuniathon. Black-stones (meteor-stones) at Heliopolis, Emesa, and in the Phrygian Pessinus. On the pointed column at Paphos, §. 239. The Syrian Zeus Casius appears on coins as a rude heap of stones (however, there was here also a Zeus, similar to Apollo, with the pomegranate in his hand, Achil. Tat. iii, 6). Comp. Falconet Mém. de l'Acc. des Inscr. vi. p. 513. Münter Antiq. Abhandl. s. 257. Von Dalberg über Meteorcultus im Alterthum. 1811. De Wette Archæol. §. 192.

2. See Deuteron. 7, 25. especially Jerem. 10, 3. ξύλον ἐστὶν ἐκ τοῦ δρυ-  
μοῦ ἐκκεκορμένον, ἔργον τέκτονος, καὶ χάνευμα, ἀργυροῦ καὶ χρυσίου κεκαλλω-  
πισμένα ἐν σφύραις καὶ ἡλοις ἐσπερέωσαν αὐτὰ κ. τ. λ. Isaiah 40, 19, μὴ  
εἰκόνα ἐποίησε τέκτων ἢ (καὶ!) χρυσοχόος χωνεύσας χρυσίον περιεχρύσωσεν αὐτόν  
—ξύλον γὰρ ὁσηπτον ἐκλέγεται τέκτων κ. τ. λ., also 44, 13 sqq. where the  
work of the τέκτων is described by a line and a compass, with which he  
produces “a beautiful figure of a man.” The golden calf likewise (ac-  
cording to Michaelis) and the cherubim of the holy of holies were of  
wood, overlaid with plates of gold.—A gilt Apollo in a chapel of beaten  
gold at Carthage, Appian Pun. 127. A taste for the composition of  
metals may be gathered especially from Daniel 2, 31. Comp. Sickler,  
Mythus des Æsculapius. 1819. Zweiter Anhang.

3. The brazen columns of the temple and the vessels were, according  
to the first book of Kings 7, 46, cast in thick earth; that is, perhaps,  
in thick earthen moulds. Comp. De Wette Archæol. §. 106.

4. A great variety of vessels in the temple at Jerusalem, especially  
the molten sea borne by twelve oxen. We may here mention by the way  
the gigantic oval vessel of stone, 30 feet in circumference, with four han-  
dles and an ox as ornament, which lies near Amathus (Lemisso) in Cyprus.  
J. Landseer, Sabæan Researches, p. 81. Punic shields of gold and silver  
with figures, Liv. xxv, 24. Plin. xxxv, 4. Comp. above §. 58. 1.

5. Hiram, Kings 1st Book, 7, merely an artist in brass, knew, accord-  
ing to Paralip. ii, 2, 14, how to work ἐν χρυσίῳ καὶ ἐν χαλκῷ καὶ ἐν σιδήρῳ  
καὶ ἐν λίθοις καὶ ξύλοις καὶ ὑφαίνειν ἐν τῇ πορφύρῃ καὶ ἐν τῇ ὑακίνθῳ καὶ ἐν  
τῇ βύσσῳ καὶ ἐν τῷ κοκκίνῳ καὶ γλύψαι γλυφάς. Rich compositions of  
precious stones at Tyre, Ezekiel 28, 13, and elsewhere. Obelisk of  
emerald, probably Plasma di smeraldo, in the Temple of Melcarth in that  
city. Theophrastus De lapid. 25. Works in amber Od. xv, 459. Comp.  
Eichhorn De gemmis sculptis Hebr., Comment. Soc. Gott. rec. T. ii. p. 18.  
Hartmann Hebræerin am Putztisch Th. iii. s. 84.—Sidonian garments are  
mentioned in Homer. Hiram's curtain before the Holy of Holies, with  
cherubim therein. Similar curtains were wrought by Cyprians for Greek  
temples, §. 113, R. i.

7. On Glass among the Phœnicians and Hebrews, Hamberger and  
Michaelis, Commentar. Soc. Gott. T. iv. Heeren Ideen i, 2. s. 94. [Ezech.  
23, 14. Καὶ εἶδεν ἄνδρας ἐξωγραφεμένους ἐπὶ τοῦ τοίχου, εἰκόνας Χαλδαίων,  
ἐξωγραφεμένους ἐν γραφίδι. cf. 15. Hieron. ad Ezech. 8, 20: sed et omnes  
templi parietes diversis idolorum imaginibus pingebantur, ut nulla esset  
bestia, quam non parietis pictura monstraret: quoted by Winckelmann.]

241. How far the images of the gods among these tribes 1

gave evidence by characteristic and significant formation of a native feeling for art is difficult to say, from the want of  
 2 monuments of the kind: this much is certain, from the accounts of the ancients, that they had numerous combinations of the human figure with animals, sometimes half-animal forms, sometimes forms sitting or standing on animals; on  
 3 their engraved stones likewise figures combined with monsters played a great part, and were early introduced into the  
 4 West by means of these works. The Phœnicians had also the practice of indicating the wonderful nature of their deities by misshapen and dwarfish, or formless and strangely enveloped figures; and in conformity with the character of their wild and lascivious nature-worship, the designation of sex, and even duplicity of sex, plays a prominent part in their works  
 5 of art. If the people of God, generally speaking, remained strangers to such abominations, their imagination, however, was early captivated by strange compositions of animals; but in the creations of poetical fancy, their bards show more inclination to a wonderful combination of significant and imposing shapes, than plastic form and regard to representability.

2. Dagon (Odacon) of Ashdod, Atergatis at Ascalon, Oannes at Babylon, were all half fish half human. On imperial coins of Ascalon Atergatis (according to others Semiramis) appears as a woman standing on a Triton, or ship, or dragon, holding a dove in her right hand, and a flowering vineshoot in the left, also with the tower-crown or a half-moon on the head. See Norisius Ann. Syromaced. p. 503 sq. In Lucian's time (Dea Syria 31, comp. 14) the Syrian goddess was a female figure sitting on lions (like Juno-Cælestis on the coins of Carthage), with many attributes—a sort of pantheum. Comp. Creuzer Symb. ii. s. 67. She sits thus enthroned with two lions, Boissard iv, 95. Zeus (Baal) sat on bulls, as the Jupiter Dolichenus of Commagene stands on a bull. Marini Atti dei Frat. Arv. ii. p. 539. Böttiger Kunstmyth. i. s. 308. 313. 330. tf. 4. Coins of Hierapolis (Neumann Numi Vet. ii. tb. 3, 2.) exhibit both, the god sitting on a bull, the goddess on a pair of lions; a cornelian in the Vienna cabinet gives the same group with remarkable accessories. On a Syrian Apollo with beard, a breastplate, a calathos on the head, at Hierapolis, Lucian 35 and Macrobi. i, 17. Macrobius also describes (i, 23) the Egyptising image of the god of Heliopolis. The Atergatis of Aphaca, according to Macrobi. i, 21. capite obnupto, specie tristi.

3. The figure supporting lions on its tail on the (Etruscan?) gem, Impronti d. Inst. i, 16, is very similar on a coin with Phœnician characters, Dutens Méd. Grecques et Phénic. pl. 2, 10. as R. Rochette remarks Journ. des Sav. 1834, p. 282. The fore parts of animals joined together at the middle on early Greek coins, especially of Samos, may stand in relation to Persepolitan works of art (§. 244. R. 6), through those of Anterior Asia. Donaldson, Antiq. of Athens, Suppl. p. 26.

4. On the Phœnician *Pataikoi*, Herod. iii, 37. Adonis, according to Hesychius, was in Cyprus *Περυσίων*. On an antique figure of Aphrodite



from Cyprus (Ol. 23), a span in length, Athen. xv. p. 675.—Astarte as goddess of Sidon on imperial coins, a veiled half figure in a temple on a chariot (ναὸς ζυγοφόρούμενος), Norisius p. 417. M. S. Clement. tv. 11, 108. 109. 37, 34. [Lenz die Göttin von Paphos. Gotha 1808. 4to.] Hirt recognised a Carthaginian idol in a female figure at Palermo, which was enveloped like a mummy (Berliner Kunstblatt ii. s. 75).—The double-sexed Aphroditus at Amathus. Baal-Peor in Moab was probably priapic. In the fore-court at Hierapolis there were two phalli 180 feet high (Lucian 16. 28); and there were such in other Syrian and Babylonian temples. The ISIDE in Serradifalco seems to be a Carthaginian idol, Cenni sugli avanzi d. ant. Solunto, Palermo 1831. tv. 6. Sopra alcune monete Fenicie delle isole Baleari, by Della Marmora, Welcker in the Rhein. Mus. iii. s. 504. Coins of Melite, Torremuzza tv. 92. Four-winged Orisis from Gaulos tv. 93, helmed head, a half-moon beneath, from Kossura tv. 96, with Phœnician, with Latin inscription, idols with serpents, Neumann T. ii. tb. iv, 10—14. Sardic idols. Archæol. Intell. Bl. 1834. n. 34. [In Della Marmora Voy. de la Sardaigne pl. 34. in whose possession also at Turin is the collection in casts. Fr. Münter, Sendschreiben über einige Sardische Idole. Kopenh. 1822. 4to.]

5. The cherubim in Genesis 3, 24, and in the Dabir, appear to have been human figures merely with wings; in other passages there appear more grotesque representations. F. J. Züllig Der Cherubim Wagen 1832, and Grüneisen in the Kunstblatt 1834. St. i. f.

## C. ASIA MINOR.

241.\* Of the architectural works of the nations of Asia 1  
Minor, before Grecian taste determined their forms, as in the  
temple of Cybele at Sardis (§. 80), nothing further has come  
to our knowledge than sepulchral monuments. Those of the 2  
Lydian kings, of which the tomb of Halyattes was the most  
colossal, were very high tumuli on substructions of large  
stones. In Phrygia we find on the sepulchre of king Midas 3  
the form, so widespread in the East, of a façade hewn out of  
a perpendicular wall of rock. Besides, subterranean dwell- 4  
ings and sanctuaries of the worship of Attis were in use  
among this tribe (§. 48. R. 2). In working in metals, in 5  
weaving and dyeing, the Lydians may have early appropriated  
the inventions and improvements of the Semitic races, and in  
this way many technical refinements may have come to the  
Greeks (comp. 71, 1. 73, 3).

2. See Herod. i, 93, with Creuzer's excursus in Bähr's edition. Thiersch Münchner Abhdl. Philol. Cl. i. s. 395. Comparison with Persena's monument, of Lydian origin, Lydians and Tyrrhenians to be separated (certainly not). On the remains Leake, Asia Minor, p. 265. Prokesch Reisen iii. s. 162. The oblique height of the visible part of the tumulus amounts to 648 feet; a colossal phallus stood on the top, [It is lying, and is not an entire phallus, but only the head of one. It is 12 feet in diameter below,

and the length measured over the glans is only about 9 feet. The aperture is stretched open nearly 7 feet. This from the writer's own observation and measurement,] comp. §. 170.—Phrygian tumuli, §. 50. R. 2.—An enormous triangular pyramid among the *Sacæ* is described by Ctesias, Pers. 27. p. 117. Lion.

3. The tomb of Midas in the valley of Doganlu, near the ancient *Nacoleia* in Northern Phrygia, hewn out of red sandstone; the façade about 80 feet high, 60 broad; above, a kind of pediment ornamented with large volutes. Leake in Walpole's Travels, p. 207. Asia Minor, p. 26. Hamilton, Egypt. p. 418. On the inscription (*ΜΙΔΑΙ. .FANAKTEI*) Osann Midas 1830. Grotefend, Transactions of the Royal Asiatic Society, vol. iii. P. ii. p. 317. In the neighbourhood, according to Leake, may be seen façades consisting of a prostyle of two columns, with architrave, dentels and corona—the form which presents itself so often in the necropolis of *Telmissus*, and bears there more the forms of the Ionic order. Choiseul-Gouff. i. p. 118. pl. 67. 68. [According to J. R. Steuart Descr. of some anc. mon. with inscriptions still existing in Lydia and Phrygia, several of which are supposed to be tombs of the early kings, L. 1842, the inscription is more complete *ΑΤΕΣ ΑΡΚΙΑΕΦΑΙΣ 'ΑΚΕΝΑΝΟΓΑΦΟΣ* (the name of the father in the genitive) *ΜΙΔΑΙ ΛΑΦΑΡΤΑΕΙ* (*λαίεργη*, like *λάαργος*, *Δᾶργος*, *Δαάρκης*) *FANAKTEI ΕΔΑΕΣ* (probably *ἔθνης*), comp. Bull. 1843. p. 64. Seven sepulchral monuments in the valley of Doganlu with the same characters are engraved with various other remarkable monuments. Brazen virgin on the tomb of Midas, Hom. Epigr. 3.]

5. [Sculpture on a wall of rock at Sipylos §. 64. R. 2. On the tumulus of Alyattes, which is by far the largest (Herod. i, 93) of all the hundreds in the Sardian necropolis, beyond the *Hermus*, scattered singly and in groups over a wide and elevated space, there lies the head of a phallus, 40 feet in circumference, 12 feet in diameter, of very good workmanship. Lycia §. 90. 128.\*]

### III. THE NATIONS OF THE ARIAN RACE.

- 1 242. Although the Arian (or Iranian) tribe, which, commencing from *Ariana*, comprehended the ancient inhabitants of *Bactria*, *Media*, and *Persia*, was essentially different in language, national customs, and religion, from the Syrian race, yet the style of art among the former people bore a considerable affinity to that with which we have become acquainted at *Babylon*; and we are compelled to regard the art which flourished in the great Persian empire as only a further development of the ancient Assyrian. The cause lies partly in this, that the great empire of Assyria, such as it existed—comprehending also *Babylon*—before 750, extended over the greatest part of *Iran*, even including *Bactria*, and when the Median throne was afterwards established, the court manners and luxury of the earlier dynasties in Assyria and *Babylon* were very naturally engrafted on it, in the same way as in

later times again Susa and Persepolis were imitations of Ec-  
batana; and partly in this circumstance that the national re- 3  
ligion of the Arians—a dualistic worship of light—did not  
contain in itself any impulse to the figured representation  
of the gods, but rather alienated the mind therefrom: hence,  
when court parade and luxury made the necessity of art after-  
wards felt, it must have been introduced from without, and  
from where else than from the Syrian tribes which were civil-  
ized from a very early period?

1. Arians as a general national name in Herod. vii, 52. Strab. xv. p.,  
724. Eudemus in Damascius De princ. p. 384. Kopp, in Sassanid in-  
scriptions.

2. The very widely diffused worship of the female goddess of nature,  
Venus among the planets (Mitra in Persia, Anahid in Media, Elymais in  
Armenia), is certainly connected with this ancient Assyrian sovereignty;  
it was the expeditions of Semiramis-Derceto that extended in this sense  
from Asia Minor to Bactria.

3. Their gods were not in human form (*ἀνθρωποειδές*, Herodot. i,  
131), but animal symbols are not thereby denied.

# 1. ARCHITECTONICS.

243. Accordingly we already find the citadel of Ecbatana 1  
(715 years before Christ) constructed in terraces on an emi-  
nence, in the Syro-Babylonian taste; the battlements of the  
walls rising above one another, and brilliantly painted with  
seven leading colours (doubtless of variegated bricks;) on the  
summit, the palace, and temple of Anahid, the columns,  
beams and lacunaria of cedar and cypress overlaid with plates  
of silver and gold. As to the temple and palace of the royal 2  
Persian citadel at Susa, which the Greeks called Memnonia,  
we know from distinct accounts of the ancients with which  
the ruins correspond, that the style of architecture was the  
Babylonian.

1. [Nineveh §. 245, Eugen Flandin L'architecture Assyrienne in the  
Rev. des deux mondes 1845. T. x. 6 livr.] See Herod. i, 98 (the lowest  
wall of the acropolis was equal to the ring-wall of Athens, that is about  
50 stadia; the city, which was much larger, was open). Polyb. x, 27.  
Diod. xvii, 110. The overlaid beams, &c., were stripped, *ἐλεπίσθη*, by  
Antigonus and Seleucus Nicator. Now Hamadan; ruins of great sub-  
structions, canal of Semiramis, causeway. In detail, we can recognise,  
especially in the base of a column, the style of Persepolis. Olivier, Voy.  
dans l'empire Ottoman iii. p. 30. Morier, Second Journey through Per-  
sia, p. 264 sqq. Porter ii. p. 90 sqq.

2. On the wonderful works of the supposed Memnon (what can have  
been the native name?), citadel, royal road and tomb of Susa, Jacobs in  
the Denkschriften der Münchner Acad. 1810. 11. Vermischte Schr. Th.

iv. s. 4. Τὸ δὲ τεῖχος ἀκοδόμητο τῆς πόλεως καὶ ἱερὰ καὶ βασιλεία παραπλησίως ὥσπερ τὰ τῶν Βαβυλωνίων ἐξ ὀπτῆς γλίσσου καὶ ἀσφάλτου, Strab. xv. p. 728. In Schus, probably Susa, there is also nothing found at the present day but heaps of bricks sometimes painted. Kinneir, Geogr. Memoir of the Persian Empire, p. 100 sq. Porter ii. p. 410. Hoeck, Vet. Mediæ et Persiæ Monum.

- 1 244. The ancient hereditary seat of the Persian sovereigns was in Pasargadæ, a river plain in central Persis,—which even received its name according to Herodotus from the first
- 2 and regal tribe of the people. This district, thereby rendered sacred, the metropolis as it were, from which proceeded the wide-ruling kingly race, received in the flourishing period of the Persian empire a long series of edifices, and among these an older royal seat (*ἀρχαῖα βασιλεία*), with the tomb of Cyrus, and a newer residence which the Greeks called Persepolis, whilst to the former they gave by way of eminence the name
- 3 of Pasargadæ. This newer king's palace is recognised with
- 4 certainty in the ruins of Chilminar or Tacht Djemshid. The material—the hard dark grey marble of the hill of Rachmed, on the slope of which this royal citadel was erected by the aid of powerful substructions—has here prevented the destruction of the architectural forms; although, indeed, only the walls and pillars were of stone, all the beams and roof-work having doubtless been of overlaid cedar, a circumstance which accounts for the extraordinary slenderness of the
- 5 columns. The structure rises in the form of terraces; strong gates, large courts with side buildings and magnificent porticoes, led to the innermost chambers of the palace which were
- 6 placed highest. The details of the architecture manifest a style of art furnished with an abundant store of decorative forms, but not particularly skilful in managing them. We recognise the members and ornaments of the Ionic order, which was probably diffused in Asia at an early period (§. 54), but they are deprived of their charms by overloading and odd combinations.

2. See the writers on Alexander, who were the first to notice Persepolis, especially Arrian vi, 29 sqq. Strab. xv, 729. Diod. xvii, 71. Curtius v, 7. Pasargadæ probably comprehended the buildings at Murghab and Nakshi-Rustan, §. 245.

3. See the engravings in the Travels of Chardin (republished with additions by Langlès. P. 1812), Kämpfer, and Cornelis de Bruyn; more accurate in C. Niebuhr's Reise nach Arabien ii. s. 121. Morier's Journey through Persia i. p. 129—137. Second Journey, p. 75. Ousely, Travels in various Countries of the East ii. pl. 40 sqq. Porter i. p. 580 sqq. Edward Alexander, Travels to India, pl. 10. Buckingham's Travels in Assyria, Media and Persia, ch. 17. Caylus, Hist. de l'Ac. d. L. xxix. p. 118. Herder: Persepolis eine Muthmassung. Persepolitische Briefe. Heeren Ideen i. s. 194. Mongez, Mém. de l'Inst. nation. Litt. iii. p. 212.

Hirt in the Abhandl. der Berliner Acad. 1820. s. 40. [Voy. en Perse de M. Flandin, peintre, et de M. Coste, architecte. P. 1845. The drawings are after Steuart, who lived many years in Persia, remarkably true in character.]

5. A broad double stair led to three gates adjoining one another; these to the double pillars with the colossal haut-reliefs of imaginary animals. A second flight was then ascended to the palace strictly so-called. Three porticoes surrounded a larger one without separation by walls; it is probable they were only divided by tapestries (Esther i, 6) which were suspended along the columns, as in Alexander's state-tent (Ælian V. H. ix, 3) and the Dionysian tent of Ptolemy the Second (§. 150, 2). The inner rooms and chambers now lie apart from these, on the highest terrace; here also columns in the chief apartment. These chambers, however, certainly formed at one time a connected building with those porticoes. Lower subordinate erections, among them one tolerably extensive. Extent of the whole 1400 × 900 feet. The impression which the entire edifice must have made is best conveyed in the admirable description of a Persian residence in Appuleius De Mundo, p. 270. Bip. (Ps. Aristot. De Mundo, c. 6); especially the following portion: (Rex) circumseptus admirabili regia, cujus tecta fulgerent eboris nive, argenti (§. 243) luce, flammea auri vel electri claritate: limina vero alia præ aliis erant, interiores fores, exteriores januæ muniebant portæque ferratæ et muri adamantina firmitate.

6. The columns (see particularly Porter, pl. 45) of the grand portico 55 feet high, about 4 feet thick at the bottom, with Ionic flutings and high bases of a peculiar form; the capitals sometimes composed of the fore-parts of unicorns, sometimes of a great variety of oddly combined ingredients (an inverted crater, another placed upright upon it, and on that again a high abacus with two rows of scrolls at the four sides). Besides, ornaments of foliage, roses, volutes, and astragals. On the king's sepulchre also appear the dentels, a sort of ovolo with serpent-tongues and the architrave with three fasciæ. The cornices over the doors bear some resemblance to those of Egyptian architecture (§. 222). The square blocks and the portions of the columns are wrought and fitted together in a manner that excites admiration. There are traces of water-conduits through the porticoes and apartments. Chardin and Morier mention enigmatical subterranean passages.

245. The sepulchral monuments also of the Achæmenidæ 1 were in this ancient seat of the race. These were rarely 2 buildings standing apart like that of Cyrus; more commonly 3 they consisted of façades hewn out of the rocks, with secret and inaccessible chambers behind, such as are to be found partly on the wall of rock above the palace of Persepolis already described, and partly northward from it at Nakshi-Rustan. The architecture presents the same forms as at Per- 4 sepolis; the prevailing representation is that of a stage upon which the king appears, engaged in some religious rite, above a frieze and architrave which are supported by columns with unicorn capitals.

2. The tomb of Cyrus in the *paradeisos* of Pasargadæ, Arrian, vi, 29. Strabo xv, 730. [πύργος οὐ μέγας, κάτω μὲν στερεός, ἄνω δὲ στέγην ἔχων καὶ σηκὸν στενὴν τελέως ἔχοντα τὴν εἴσοδον.] A πύργος; beneath, a basement of square blocks, on it a building of one or more stories, above, a σηκός with a very narrow door; within, a golden coffin with the corpse, a sophā with πόδες χρυσοῖ σφυρήλατοι, on it a cover of Babylonian tapestry, garments, ornaments, and weapons. Whether the monument is at Murghab? Ousely ii. pl. 53. Porter i. pl. 14. p. 498. Heeren, s. 276. [Lassen has proved in his Zeitschr. St. vi. that the tomb at Murghab belonged to the younger Cyrus.]

3. One of the tombs on Mount Rachmed (400 feet from the palace properly so called) must be that of Darius, according to Diodorus xvii, 71 (comp. Ctesias Pers. 15), with which Grotefend's deciphering of the cuneiform inscriptions of Persepolis perfectly agrees. Chardin, pl. 67. 68.—Nakshi-Rustan, *ibid.* pl. 74. Ousely ii. pl. 41. Porter, pl. 17. Sepulchres corresponding pretty well with those of Persepolis have been found in Media, at Bisutun and Hamadan.

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## 2. PLASTIC ART.

[245.\* Assyrian art will be known in future through the discoveries at Nineveh by Botta, the French consul at Mossul. The principal figure in most of the reliefs is a king or hero, in richly bordered tunic with upper garment and a tiara, who is either fighting, or driving his enemies before him, or receiving captives and suppliants, or sitting at a banquet, or in festal procession guiding a chariot with four horses yoked abreast. Near him a beardless man, probably a eunuch, frequently with a club. Among the numerous figures of combatants, there is repeatedly seen a shield-bearer, under whose protection another bends his bow, or hurls his javelin. A figure, probably that of a god, holds in his right hand a crooked serpent-formed weapon, and with the left draws a lion towards himself. There are no female figures except one holding aloft a child in her arms. Six bulls 16 feet high, with human countenances, were at first discovered, and afterwards 120 more, all in *alto rilievo*. One sculpture represents four nobles, sitting on chairs, and eunuchs pouring out to them; these draw out of a vase with a rhyton having a lion's head: several represent sieges. The prevailing principle is faithful imitation of nature and life, with a moderate use of symbolic, especially winged figures. The merit of the design in the bodies, especially of the lion and bull, as well as in the features of the human countenance, and in the execution of the hair, is much praised.

The excavations were not made in the circuit of the old city, or as is now supposed, of the official residence of the kings near Mossul beyond

the Tigris, but five caravan leagues distant therefrom (of which length therefore was the city), where stands the small village of Khorsabad on a hill 100 feet high, about 300 metres in length and 150 in breadth. There were 15 large halls opened in this hill, one of them 120 feet long, almost everywhere covered, as were also the four façades, with reliefs and cuneiform characters, in a "kind of transparent marble," partly on "slabs of alabaster," or "in an easily softened plaster." *Lettres de M. Botta sur ses découvertes à Khorsabad près de Ninive publiées par M. J. Mohl. P. 1845, printed from Journal Asiat. from May 1843 till Febr. 1845, with 55 engravings, 33 of them containing sculptures.* Among these, plate 22 shows portions ornamented with colours, the hair of the head and beard brown, and the tiara and fillet red; in plate 30 also there are red sandals; it is said that blue occurs frequently. Pl. 17 a biga, the king therein, over whom a parasol is held, behind him a horseman with lance and quiver, like pl. 19. Pl. 25 a siege; pl. 21 a helmeted head, very natural and full of expression. The *φάλαρα* of the horses are overloaded, clumsy. Pl. 38 and 50 a male winged figure with eagle's head, the hand clutching. A certain agreement with the statues of *Ægina* is explained from the principle itself, especially as regards attitude, the crisped hair, and the close-fitting drapery, for example, the archer pl. 2, where also the shield covering the archer recalls by its five surrounding circles of ornaments, the Homeric and Hesiodic shield compositions which are so natural in the arrangement. We may also compare the architrave reliefs of Assos, §. 255. R. 2. the old sepulchral monument of Xanthos, §. 90.\* and above all the sculptures of Persepolis. It will gradually be ascertained more clearly in how far Greek art received impulses, and took occasions in Asia Minor directly from Assyria and Media, and how freely and independently at the same time her internal, the truly artistic, development resulted. Great masses of monuments from Nineveh have already been brought to Paris. The publication of a work containing 405 plates and 100 sheets of letterpress, in 90 monthly parts, was commenced in Nov. 1846; the designs by the painter Eugene Flandin, who has been long in Persia. The copies of the cuneiform inscriptions occupy a length of 2,500 metres. Kiepert in Schmidt's *Jahrb. f. Gesch.* 1844. i. s. 95. seems to think that these sculptures do not belong to early Assyrian art, but may be derived from a later Persian era, as Xenophon mentions *βασιλεια* at Nineveh, although the ancient city lay in ruins since the Median conquest. Leo supposes that the Assyrian kingdom did not terminate with the death of Sardanapalus (890), after Babylon had now become the seat of government, but continued to exist under kings of its own, *Lehrb. der Universalgesch.* i. s. 118. The inscriptions will come to our help.]

246. These ruins of Persepolis exhibit abundance of sculpture combined with architecture. Fantastic animals, of a 2 symbolical nature, stand at the entrance in *mezzo rilievo*, as the royal arms; and such are also often employed for architectonic purposes. Groups, in which a mythological hero 3 transfixes a monster of this description, are placed in relief on the gates of the side-building. We see, on different walls 4 and pillars, the king with his attendants in procession; his throne, which is covered by a canopy, borne by the represen-

tatives of the chief tribes of the empire; and the prince who  
 5 is seated thereon as a judge. The body-guard of the prince,  
 his courtiers in two different regularly alternating costumes,  
 —the Median stole and the candys,—and, the most interest-  
 ing representation of all, the provinces bringing the annual  
 presents (*δῶρα*) adorn the grand staircase which leads up to  
 the great portico.

2. The unicorn with or without wings, the enigmatical animal with  
 human head adorned as a king's (Martichoras' ? Kaiomort's ?) the griffin  
 and the lion are the principal figures. [Fel. Lajard Rech. sur le culte,  
 les symboles, les attributs et les mon. fig. de Venus en Orient et en Occi-  
 dent 1. 2 livr. P. 1837 fol. interrupted.]

3. It is in favour of the theory which regards this hero as Achæmenes  
 (Djemshid ?) the ancestral hero of the race established here, that, accord-  
 ing to Ælian H. A. xii, 21, Achæmenes was actually a wonderful legen-  
 dary personage, the nursling of an eagle, in like manner as in Firdusi  
 the bird Simurg rears young heroes.

5. This double costume is easily distinguished throughout. The more  
 splendid one, which the king himself wears, is the Median garb, to which  
 the Magian stola bore a resemblance (see Lucian, Nekyom. 8). To the  
 other dress belongs the upper coat with empty sleeves or *κόραι* (Colchian,  
 Amazonian, Hungarian costume, see Amalthea i. s. 169. ii. s. xii), this is  
 the Persian Kandys (*χιτών ὃν ἐμφορεῖται*, (fibulis annectunt, *οἱ στρατιώ-  
 ται*, Hesych. Pollux vii. 58). On the Persian costumes, comp. Voss Myth.  
 Briefe iii. s. 367. Mongez sur les Costumes des Perses, Mém. de l'Inst.  
 nat. Litt. iv. p. 22 sq. Xenoph. Cyrop. 1. 3. 2. says: *ταῦτα πάντα* (wigs  
 and rouge,) *Μηδικά ἐσσι, καὶ οἱ πορφυροὶ χιτῶνες καὶ οἱ κάλυδες καὶ οἱ στρεπτοὶ  
 περὶ τῇ ὀφει καὶ τὰ ψέλλια περὶ τῶν χερσῶν ἐν Πέρσῃσι δὲ τοῖς οἴκοι καὶ νῦν  
 ἔτι πολλοὶ καὶ ἐσθῆτες φαυλότεραι καὶ διαίτῃσι εὐτελέστεραι.* The tiara with  
 the side ribbons (*πααραγλαδίδες*, Strabo xv. p. 734, *fila tiaræ* Ammian xxx,  
 8), the Kidaris and Kyrbasia are difficult to distinguish from one another,  
 comp. Niccolini M. Borb. viii. p. 17 sqq., also Demetr. De elocutione 161.  
 The whip or scourge, which is plainly to be seen in many figures of war-  
 riors hanging on the back behind the quiver, indicates the Persian mas-  
 tigophori.—For the statistic explanation of the provinces I refer entirely  
 to Heeren, Ideen ii, 1. s. 213 ff.

- 1 247. Nowhere does the formative art appear restricted in  
 its subjects to so narrow a circle as here. The deity, the pur-  
 Ormuzd, originally unrepresentable, is only indicated as an ob-  
 ject of the king's adoration by a half figure floating aloft, and  
 terminating below in wings; besides this nothing belongs to  
 mythology except the symbolic animals; all else pertains to  
 2 the historical present. Strict propriety, stiff ceremoniousness  
 demand throughout careful draping and solemn movement  
 even a battle with monsters does not disturb either; the entire  
 3 absence of women has the same cause. In the over minutely  
 executed hair-dress (*κόμαι πρόσθιοι*), the regular folds, the  
 traces of gold chains and ornaments having been fixed on the



wrists, the neck, and the tiara of the king,—in everything we recognise the influence of courtly pomp, and the force of an external law. Art, however, nowhere presents itself as a rude attempt; the design on the contrary has a fixed, precise style; the forms of the countenance together with the stamp of nationality bear the impress of dignity; in the representation of the provinces there is a delicate perception of character, in that of the courtiers agreeable alternations in attitude and gesture; the animal figures are designed with peculiar power and grandeur; the workmanship also in the hard stone is extremely neat, the treatment of the reliefs peculiar; so that even although Egyptian as well as Grecian artists wrought for the great king, yet we must recognise in these works a native style of art which ripened through a long course of years, and which doubtless had come to the Persians from Ecbatana in Media, and to the Medes, as we imagine, in the main from Babylon.

3. 'Ο μέγας βασιλεὺς—κορυμῶ. Aristoph. Plut. 171. [*κόρυμαι πρόσθετοι*, false hair, perukes, which the Greeks of the strictly aristocratic times probably borrowed from thence.] The Persians preferred the eagle nose, because Cyrus was *γρυνός*. Plut. reip. ger. præc. 28.

5. The relief rises gradually in a delicate line from the ground, quite differently from the Greek and Egyptian reliefs. Fragments in the British Museum (R. vi. no. 100—103) and in the possession of Sir Gore Ouseley; accurate drawings in Morier's Second Journey, pl. 1. Ouseley ii. pl. 43—45, and Ker Porter. [One of the most minute drawings, Archæol. Britann. xiv. p. 283, head of a blind man with a fillet round the head, and beard curled, as in the so-called Indian Bacchus—Ammian Marc. xxiv. 6. the Persians had fallen somewhat behind in the formative arts because they only made battle pieces.]

6. Diodorus (i, 46) speaks of the Persian artists who wrought for the Persian kings. On Telephanes' (§. 112, 1) works for the Persians, Plin. xxxiv, 19, 9.

248. The great extent also over which this style is found, not only in Persia, but in Media, agrees with this supposition. The reliefs of Bisutun (Bagistanon), between Ecbatana and the Tigris, which among other subjects represent a king as victorious over his enemies, exhibit this style perhaps at an earlier date than those of Persepolis; the ancients seem to have seen here works of Semiramis. It is probable that the considerable ruins of the Armenian city Van will likewise yield not merely inscriptions but architectural forms similar in kind to the Persepolitan. Moreover, the Babylonian-Median cylinders approximate to this style of art, although often carelessly and badly wrought; a portion of them have been rightly and with certainty interpreted from the Persian rites and creed; many also belong to a combination of Magian and Chaldean

- 6 faith. We have still to mention the dariks in which the representation—the king himself as an archer—as well as the design closely correspond with the monuments of Persepolis.
- 7 In the times of the Arsacidæ a Greek taste inherited from the Macedonian conquerors prevailed at the court; with the exception of coins, however, nothing certain has been preserved;
- 8 the Sassanidæ, in many respects restorers of ancestral customs and religion, exhibit in their works of art a turgid and tasteless style, derived from later Roman art and applied to oriental costume.

1. Ruins in the Persepolitan style on the Persian gulph, Morier i. p. 51. On Ecbatana, above §. 243. On Bisutun, especially Porter ii. p. 154. pl. 60. Comp. Hist. de l'Ac. des Inscr. xxvii. p. 159. Hoeck, p. 22. 29. 73 sqq.

2. The identity of Bagistanon, in Diodorus ii, 13, and Baptana in Isidore, with Bisutun, I consider with Hoeck, p. 116, Mannert v, 2. s. 165. and others to be evident. The representation of Semiramis with 100 satraps reminds one very much of Persepolitan art. The Syrian letters in Diodorus are probably Assyrian; but these *Ἀσσυρία γράμματα*, the Royal Persian characters especially for monuments, may have been merely cuneiform characters. [The monument at Behistun, on the road to Bagdad and Hamadan, has become better known by the drawings and explanations of Major Rawlinson, Journ. of the R. Asiatic Society, vol. x. P. 1. L. 1846. It represents in a style like the Persepolitan, Darius Hystaspis, opposite to whom stand the different rebels who revolted throughout Upper Asia during the first years of his reign, and is explained by numerous cuneiform characters, in agreement with an allusion of Herodotus. Further on works of the Sassanid period.]

3. Van is called Schamiramakert, Semiramocerta, in Armenian authors, who speak of columns, statues, and grottoes there. St. Martin Notice sur le Voy. Litt. en Orient de M. Schulz, Journ. des Sav. 1828 p. 451. Grotefend in Seebode's Krit. Bibliothek 1829. Bd. i. no. 30 Kunstblatt 1829. N. 32. The cuneiform inscriptions give the name of Xerxes according to Grotefend's method of decyphering adopted by St. Martin; notwithstanding this, however, the Persian kings may have also found here ancient Semiramidan works (that is works of the Assyrian dynasties generally). Burnouf finds ahura mazda, Ormuzd, extra d'un mém. sur deux inscr. cunéiformes trouvées près d'Hamadan, Journ. des Sav. 1836. p. 283. 321.

4. See especially Grotefend's explanations, Amalthea i. s. 93. ii. s. 68

5. Magians appeared early at Babylon and Chaldeans in Persia; an even in Berosus Chaldæism and Magism appear so mixed up together that the Babylonian Kronos (El) is put for Zeruane and called the father of Aramazdes. Probably the Babylonian cylinder in Porter ii. pl. 80. 1. which represents Ormuzd on high, and beneath him three figures, which two are evidently of divine nature, is also Perso-Chaldæan; one of them carries a hatchet (like Zeus Labrandeus in Caria, and Sardon in Lydia), and stands upon a unicorn; it has a moon above it, and the o:

opposite has a star.—The combination of Persian and Egyptian symbols, [like that of the Roman and Gallic,] which is seen in the cylinder treated of in *Amalth.* i. s. 93, is also observable on the stone found at Susa, which contains a sort of Persian hieroglyphics (Walpole, *Trav.* p. 420, &c.), and the four-winged man with Egyptian head-dress at Murghab, *Porter* i. pl. 13. Rhodogune with streaming hair according to a beautiful legend, the Persian imperial seal, *Polyæn.* viii, 27. Persepolitan fragments in Egypt, *Descr. de l'Eg.* v. pl. 29.

6. On the Dariks, *Eckhel D. N.* i, iii. 551 sqq. Good impressions in *Landon, Numism.* i, 2. *Mionnet, Descr.* pl. 36, 1. *Suppl.* viii. pl. 19. very interesting. [Mr. Lajard possesses the richest collection of Persian engraved stones that has ever been made in Europe, *Journ. des Sav.* 1819. p. 424.]

7. The ARSACIDÆ, although according to *Lucian De Domo* 5. *ὁ φιλῶ-καλοῖ*, listened, as we know, to Greek poems at their court; and as to their coins the earlier ones in particular approach closely to those of Macedonia. It appears to me also that *Eckhel* i, iii. p. 549. is not right in denying to the Arsacidæ the tetradrachmæ with Greek allegorical figures. There is very little known of sculptures, *Hoeck*, p. 141. On a gem with the image of Pacorus, *Plin. Ep.* x. 16. Gems of this kind still exist, *Tassie*, pl. 12, 673—677.

8. The same clumsy and turgid character prevails in the coins of the Sassanidæ and the sculptures of Nakshi-Rustan (*Sapor I.*), *Shapur* (*Valerian's* conquest) and *Takt-Bostan* (*Sapor II.*, *III.*). See on these *Hoeck*, p. 47. 126 sq., and the excellent engravings in *Porter*, pl. 19 sq. 62 sqq. Fine helmet in *A. d'Olenine sur le costume et les armes des gladiateurs*, *Petersb.* 1835. pl. 15. *ibid.* pl. 14, an enchased silver goblet, which the author supposes to be Sassanidan, a horseman shooting a lion backwards; the style indicates a higher antiquity. [Large silver goblet of the *Duc de Luynes* with a chase, *M. d. I.* iii, 51. *Ann.* xv. p. 98. *A. de Longperier.*] Here the allegorical figures are often quite the same as those of later Roman art; in other respects there is most labour bestowed on the costumes and ornaments. The balls on the heads of the kings are globes with the zodiac, which is often distinctly to be seen on coins, and represent them as governors of the world. On the coins of the Arsacidæ *Tychsen* in the *Commentat. Soc. Gott.* rec. V. i.; on those of the Sassanidæ V. ii.—*MANI*, a heretic who arose out of the revival of magism and presented his doctrine in a sensible form (under *Shapur I.* and *Hormisdas I.*) by means of an illuminated *evangelium*.

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#### IV. THE INDIANS.

249. The Indian nation, the most eastern member of the Caucasian race, which seems here very much blended, were a people of great intellectual endowments, which they displayed in a refined cultivation of language, a very ancient speculative theology and a fanciful style of poetry; but nevertheless they were ill-adapted for the cultivation of the formative arts in

- 2 an original manner. The calm contemplativeness of earlier and the glowing riotous fancy of later times found in the domain of natural forms no expression, in the systematic development of which they could rest satisfied; and although the hierarchical system, and the great endurance of Indian workmen achieved much that is worthy of admiration, in the excavation of grotto temples and the hewing out of entire mountains, yet we miss altogether the directing mind which could, without a model, have employed and controlled this industry and expenditure of force for architectonic purposes.
- 3 On the contrary, we here see art roaming about with inconstancy amid an abundance of forms, and if it almost by accident lights on the simple and grand, is incapable of using and carrying it out as an established and recurring form of
- 4 art; so that it is difficult to get rid of the idea that the architectonic and plastic sense in India was only awakened by impulses and communications of various kinds from without (probably from the Greeks or Javanas), and that a nourishment was presented to it, which however it could not rightly digest; for the contrast between the classic elegance of individual decorative members, and the barbarous want of taste in the combination of these with architectonic wholes, can only perhaps be thereby explained in a satisfactory manner.

3. Cavern temples of Siwah in Elephanta not far from Bombay. Several in Salsette, the largest at Kenneri. Grotto at Carli. The enormous pantheon at Ellora in the Ghaut mountains, destined at the same time for the reception of a hundred thousand pilgrims. Buddhistic grottoes at Berar, near Adshunta and Baug, of simple but heavy forms of architecture, without ornaments, but with paintings on stucco. Cavern-temples of Radshasthan, which are said to be nearer the Greek style. Mahamalaipur (Mahabalipur in the Mahabarata, Maharpur in Ptolemy), a rocky mountain on the coast of Coromandel converted into a labyrinth of monuments. Pyramidal pagodas at Deogur (Tagara, a leading fair at the time of the *Peripl. Mar. Ind.*), and Ramiseram. A rock temple in Ceylon. On the rock chambers of Bamian. (Alexandria at the foot of Mount Caucasus, according to Ritter) Hoeck *Monum. Vet. Med.* p. 176 sqq.

4. The grotto of Carli and the temple of Visvakurma at Ellora for example, where the roofs are hewn out into circular vaults, produce a grand effect. As regards the details, the following form of pillar is of most frequent occurrence and most regularly formed: a base of several plinths and cymas, on these a short pillar with Ionic flutings, then an inverted acanthus capital, contracted above, on this contracted neck a large torus, and above that the abacus with prolongations in the direction of the main-beam over them, which supports the roof. Inverted antefixa or corner-ornaments of ancient sarcophagi are frequently to be found as decorations of pillars. The thickness of these supports (in the form of which, however, there is no trace of reflection on static laws

observable) is only the work of necessity; Indian architecture also employs very slender columns as ornaments for the exterior of rock-built temples.

5. There is here, alas! no chronology, but according to the established points which we possess it does not seem necessary to carry this flourishing period of Indian art (if we may use the expression) further back than the bloom of dramatic poetry in India (under Rajah Vicramaditya who, according to the ordinary acceptance, died 56 years before the Christian era). Both of course presuppose epic poetry, and follow it up. Buddhism also already existed at the time of these architectural works (even Salsette, Carli and the temple of Visvakurma are Buddhistic); now that religion dates from about 500 years before Christ. The oldest evidence for the existence of such architectural works is Bardeśanes' (200 years after Christ) description of an Indian cavern temple of an androgynous deity. Porphyry in Stobæus, Ecl. Phys. i. p. 144. Heeren. The revolting licentiousness of the representations in Elephanta (specimens of this description have passed from the Townley Collection to the British Museum), also points to the times of internal decay. O. Frank on the figure of Visvakarman, the architect of the world, in the Münch. Abhdl. Philol. Cl. i. s. 765.

Demetrius, son of Euthydemus, and other Bactrian princes founded Greek empires in the territory west of the Indus about 200 years before Christ; and these were preserved in various forms till the invasion of the Mogolian Scythians or Sacæ (136 before Christ), from whom Vicramaditya delivered India. Comp. Lassen De Pentapotamia, p. 42 sqq. In the series of coins found in India, and presented in one view by J. Todd in the Transactions of the Royal Asiatic Society i. p. 313 pl. 12, the Indo-Scythian coins (especially those of the βασιλεὺς βασιλέων (Edobigris) *σατῆρ μέγας*, with Siwa on his bull as reverse) exhibit an interesting combination of Greek and Indian elements; and even the more carefully executed Indian coins betray somewhat of the influence of the Greek style. Comp. Schlegel, Journ. Asiat. ii. p. 321. St. Martin ix. p. 280. The Indian gem with the figure of Hercules, communicated by Todd iii, i. p. 139 (D. A. K. Tf. 53), is evidently an imitation of the coins of the Indian king Demetrius (Tychsen, Comm. Soc. Gott. rec. vi. p. 3. Kohler, Mem. Romane iv. p. 82). At Barygaza (Baroandsh) there were in circulation coins of the Bactro-Indian kings, according to the Peripl. Mar. Ind. [Chr Lassen Zur Geschichte der Griech. und der Indoskythischen Könige in Baktrien, Kabul and Indien durch Entzifferung der Altkabulischen Legenden auf ihren Munzen. Bonn. 1838.]

250. In the sculptures of India, the haut- and bas-reliefs 1 which decorate the walls of these rock-built temples, and which, besides the beings belonging to the religious creed, also represent scenes from the great Indian epopees, we in like manner miss throughout that settled system which invariably characterizes art when it has sprung up from its own roots, and been fostered for many successive generations. On this 2 very account indeed Indian sculpture ranks before Egyptian in the naturalness of its formations, and in variety of attitude and gesture; but it wants completely severity of design, and

regularity in the disposition of the figures. Moreover, in sculpture as well as architecture the conditions of site and material operated detrimentally. As to characteristic differences of portraiture in different persons there does not yet seem to have been much discovered; here also the significance is communicated by attributes, dress, colour, monstrous appendages and the action itself. However, in accumulation of attributes, combination of many-limbed shapes, constrained attitudes and striving after ornament, the old Indian style of art in the temple-grottoes appears quite moderate and reasonable compared with the monstrosity of many idols and paintings of modern India.

1. Epic scenes, for example the combat between Rama and Ravuna from the Ramajana, at Ellora. Ardsuna receiving the celestial armour from Siwa and the guardians of the world, at Mahamalaipur. Vishnu as Crishna among the Gopis, at the same place. Both from the Mahabarata.

4. Only that the images of the Buddhists and Jainas are kept simple intentionally. The latter are of black stone brightly polished, with curly hair and a sort of negro physiognomy.

Indian idols in the East India House, Japanese stone images at Leyden, described by Reuvens.

LITERATURE. Niebuhr's *Reise* ii. s. 31 ff. Tf. 5 ff. W. Hodge's *Select Views of Antiq. in India*, N. 1—12. Sumptuous works by the brothers Daniell, *The Excavations of Ellora and others*, in all 54 pl. They form the basis of Langles' *Monumens anciens et modernes de l'Hindostan en 150 planches*. P. 1812. Macneil in the *Archæol. Brit.* vol. viii. p. 251. Malet in the *Asiatic Researches* vi. p. 382. Lord Valentia's *Travels*, ii. p. 151 sqq. pl. 8 sq. Maria Graham, *Journal*, p. 122 sqq. Raffles's *History of Java*. Davy on the Interior of Ceylon. J. Todd's *Annals and Antiquities of Rajast'han*, p. 671. Seely's *Wonders of Elora* (comp. *Classical Journal* T. xxx). Treatises in the *Transactions of the Bombay Society* (Erskine on Elephanta i. p. 198. Salt on Salsette i. p. 41., Sykes on Ellora iii. p. 265. pl. 1—13. Dangerfield on the Buddhistic grottoes of Baug ii. p. 194. Crawford on Boro-Budor in Java ii. p. 154 comp. Erskine iii. p. 494), and the *Transactions of the Royal Asiatic Society* (Grindlay and Todd on Ellora ii. p. 326. 487, with eight very faint engravings, Babington on Mahamalaipur ii. p. 258. pl. 1—12. 16. Edward Alexander on Adshunta, ii. p. 362. pl. 1). Herder's *Denkmähe: der Vorwelt*. Heeren *Ideen* Th. i. Abth. 3. s. 11 ff (1824). Creuze *Symbolik* i. s. 562 ff. Bohlen, *Indien und Ägypten* ii. s. 76. [O. Franl über Indische Denkmäler zur genaueren Kenntniss Indischer Kunstwerke, *Münchner Gel. Anz.* 1836 no. 126 ff. in opposition to the chronology and Hellenism of the author. *Comp. Jen. A. L. Z.* 1836. Inn. s. 368.]

# SYSTEMATIC TREATMENT OF ANCIENT ART.

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## PRELIMINARY DIVISION.

### GEOGRAPHY OF ANCIENT MONUMENTS OF ART.

#### 1. GENERAL REMARKS.

251. As the history of ancient art in general teaches us 1  
the *time* when ancient works of art came into existence, so  
information is also required as to the *places* where they ori-  
ginally stood, where they were again discovered, and where  
they are now to be found; and guidance to these forms a  
necessary introduction to the archæological study. As regards 2  
architecture, which is rooted to the soil, if the monuments  
are still in existence, the three kinds of locality coincide; as  
to the moveable products of sculpture and painting, on the  
other hand, the subject naturally separates itself into: 1. The  
artistic topography of antiquity (the ἐξήγησις or περιήγησις of  
art, §. 35, 3), 2. Instruction as to the places of discovery, 3. 3  
Information as to Museums. Now although this entire geo-  
graphical division is in itself destitute of scientific connexion,  
because without a knowledge of political history as well as  
that of civilization, the changes of place which occurred to  
works of art must appear as something accidental, an acquaint-  
ance with museums however is of the greatest importance to  
the student, and the topography of art, together with instruc-  
tion regarding the localities of discovery, are of not less con-  
sequence to the inquirer as a principal means of criticism and  
interpretation (§. 39). The first as well as the third discipline 4  
becomes more complicated from the numerous removals which  
works of art experienced in antiquity (§ 165. 214), and not  
less in later times. *Then* the movement was from Greece to 5  
Rome, and afterwards partly to Byzantium, from the republics  
to seats of royalty, from the courts of temples to public porti-  
coes and theatres, then to palaces, villas and baths; for mu-  
sæums of art, properly so called, that is, buildings destined

merely for the exhibition of art, remained almost utterly unknown to antiquity, in which art was intimately bound up with the rest of life. *Now* every step leads from Greece and Italy to the rest of civilized Europe, but in the latter country, however,—and it is to be hoped this will soon be the case also in the former,—the exportation is constantly exceeded by new accessions from within; and the universal striving of the present time is to form collections in royal and national museums.

5. *Signa translata ex abditis locis in celebritatem thermarum* occur in later inscriptions; comp. Gerhard, *Beschr. Roms*, s. 320 f. Agrippa wished all statues and pictures to be exposed to public view, *Plin.* xxxv, 9. The following were approximations to museums in antiquity: 1. The corners of temples and *spelunci*, in which decayed images of the gods were preserved. See particularly *Ovid Met.* x, 691. There was a collection of this kind in the Argive Heræon. In Italy the *farissæ* were used for keeping old temple-furniture. 2. The great collections of works of art which were formed of themselves in the courts and vestibules of sanctuaries, as in the Ephesian temple, the Samian Heræon, the Milesian Didymæon, and at places where there were oracles and *agones*, such as Olympia. There were here also in the Heræon many chryselephantine statues brought together with design. Similar collections of statues afterwards at Rome, in the porticoes of Octavia, §. 180. *R.* 2. 190. *R.* 1. i, a. 3. Collections of the busts of learned men in public museums, §. 420, 4. 4. Picture galleries, such as the *Pœcile* at Athens (§. 101. *R.* 2), the portico near the Propylæa (§. 109. *R.* i, 3), the *Lesche* of the Cnidians (§. 134. *R.* 3), also a *Pœcile* at Olympia and another at Sparta (*Pausanias*). However, even here the destination was originally different; the *Pœcile* of Athens and the *Lesche* were more immediately intended to be conversation-halls. In *Strabo's* time (*xiv.* p. 637) the great temple at Samos had become a pinacotheca, and there were others in the neighbourhood; and in the Roman period pinacothecæ specially constructed for that purpose were certainly not uncommon (*Varro*, *Pliny*, particularly *Vitruvius* vi, 5), for instance those at Naples described by *Petronius* and *Philostratus*. Comp. *Jacobs*, *Verm. Schriften* iii, 469. 1808. 8vo. 5. *Dactylotheçæ*, such as that of *Mithridates* (§. 165. *R.* 2), the one founded by *Scaurus* the step-son of *Sylla*, and that consecrated by *Julius Cæsar* in the temple of *Venus Genetrix*. [On the removal of works of art to Cople, *Böttiger Archæol. der Malerei* s. 231.]

In the topography of art *Jer. Jac. Oberlin*, *Orbis antiqui monumenti suis illustrati primæ lineæ*, 1776 and 1790, is a useful work, only it is now quite obsolete. The section *Mon. Vet. popul.* in *Reuss Repertor.* *Comment.* viii. p. 27 renders important services towards completing the literature. On museums *Böttiger über Museen und Antikensammlungen* 1808. 4to. The catalogue in *Meusel*, *Neue Misc. artist. Inh.* St. 9. s. 3 ff. *Beck's Grundriss*, s. 3 ff. Index to *Winckelmann's W.* vii. s. 321.

## 2. GREECE.

1 252. It is impossible to form an adequate notion of the



abundance of works of art in Greece. A *periegesis* of the country must pause at every small town; the chief places as to which, above all others, the archæologist must possess accurate topographical information, are Athens, Corinth with the Isthmus, Olympia and Delphi. There also most may be expected from local investigations.

1. Jacobs Ueber den Reichthum der Griechen an plastischen Kunstwerken, Verm. Schriften iii. s. 415. The small island of Bacchion near Phocæa, which is little known, but was richly adorned with temples and statues, affords a remarkable instance, Liv. xxxvii, 21.

2. Good beginnings of a *periegesis* in Jacobs *ibid.* 424 ff., and Meyer Geschichte der Kunst s. 209 ff., but much still remains to be added.

3. Athens may be divided into the acropolis, the old town on the south with the extensive Dionysian precincts (theatre, odeion, propylæa of Dionysus), and other ancient temples; and into the northern quarters on the earlier site of the *demi* Cerameicus, Colonus, Melite and Collytus, with fewer old temples. Hadrian's city was rebuilt on the south, and separated by a gate and remains of ancient walls (§. 191). See especially Meursius Compilationen. Fanelli Atene Attiche 1704. Stuart's Antiquities with the Supplement by Cockerell, Kinnaid, Donaldson, Jenkins and Railton. L. 1830. Barbié du Bocage's Plan in Barthelemy's Anacharsis. Wilkins, Atheniensia. L. 1804. [1816.] Hawkins in Walpole's Memoirs, p. 480. Ersch's Encyclopædie, Art. Attika. Leake's Topography of Athens. L. 1821; in German with additions, at Halle, 1829. [sec. Ed. L. 1841. 2 vols.] Kruse's Hellas ii, 1. s. 70. Comp. also Hirt's Plan of the Athenian market-place, Geschichte der Baukunst, Tf. 23, where, however, the distinction [much disputed by others,] between the old and new *agora* is not duly observed. Views of Thürmer, Hubsch. Heger. [Ulrich's Topogr. of the Harbours of Athens, Abhdl. der Münchener Akad. iii, 3. s. 645. A plan of the city drawn by Schaubert, superintendent of buildings at Athens, years ago, has not yet been made public.]

Corinth can only as the Colonia Julia which Hadrian embellished, admit of accurate topographical investigation. The restoration is aided by coins, for instance those of Hadrian and the Antonines representing the Acro-Corinthus (Millingen, Méd. Inéd. pl. 2, 20 and 21. Mionnet Suppl. iv. pl. 3. 6, 4), with the temple of Aphrodite, Pegasus at the fountain Peirene, and other sanctuaries (comp. the vase of Bernay, Journ. des Savants 1830. p. 460); and those representing in an interesting manner the harbour Cenchræa (Millingen 2, 19) with the ship-houses, the temple of Aphrodite at the one corner, that of Esculapius at the other, and the colossal Poseidon with trident and dolphin on a mole (*χάρμα*) in the middle of the harbour, exactly as it is described by Pausanias (ii, 2, 3). Triumphal arch of Hadrian on coins. Comp. what is adduced in the Dorians ii. 433 (Tufnell and Lewis) on the site of the Isthmian sanctuary; and on the temples in detail, the inscription C. I. 1104 with Pausanias. The Isthmus is very interestingly represented on the gem, Eckhel, Pierres Grav. 14: Poseidon in the centre, over him on the left a sea-deity bearing Palæmon, and Aphrodite Euplœa on the

right, at the top Eros on a column with the horses of Poseidon coming to the *Agon*. The Palæmonion (Paus. ii, 2, 1, and the Inscr.) is to be seen on coins as a tholus, supported by light Ionic columns, with dolphins as acroteria; within it in the middle a boy reclining on a dolphin as religious idol, and a pine-tree behind. Under the tholus stands the lower temple (*ἄδυτον* in Paus., *ἐναγιστήριον* in the Inscr.) with its gate (*κάθοδο;* *ὑπόγειος* Paus., *ἱερὰ εἰσόδος* in the Inscr.), to which a sacrificial procession is just approaching with the ram.—We also become acquainted with temples at Troezen and Patræ by means of coins.

Olympia's sacred enclosure, Altis, contained several temples, the high altar, a theatre, buleuterion, prytaneion, stadion, gymnasium, numerous thesauri, several porticoes, and numberless *ἀγάλματα*, *ἀνδριάντες*, and *ἀναθήματα*; the hippodrome was outside. On the locality: J. Spencer Stanhope, Olympia or Topogr. illustrative of the actual state of the Plain of Olympia. L. 1824. Leake, Morea V. I. ch. 1. Expédition Scient. de la Morée. Archit. Livr. 10—13. Pindari Carm. illustr. L. Dissenius, Sect. ii. p. 630. Encyclopædie, Art. Olympia. [Le Bas Mon. de l'antiqu. fig. recueillies en Grèce par la commission de Morée 1 cah. Basrel. de Phigalie, 2 cah. Argolide et Laconie. P. 1835. 37. 8vo.]

Delphi was in the form of a theatre; on the highest terrace Pytho the *temenos* with the temple (on reliefs and coins, Millingen Méd. Inéd. pl. 2, 12), high altar, sanctuary of the Earth, buleuterion, several porticoes and the thesauri. Below these the middle and the lower town. The place of the agones was beneath the city towards the plain and Cirrha. Pindari Carm. p. 628. (On the treasures of art, comp. Sainte Croix, Gouvern. Fédératifs, p. 274.) [Ground plan by Ulrichs in his Reisen in Griechenland 1840. By the same Topographie von Theben. Abhdl. der Münch. Akad. iii, 2. S. 413. J. Spencer Stanhope, Topographica Sketches of Megalopolis, Tanagra, Aulis and Eretria. L. 1831 fo. Carthæ in Bröndsted, Travels Th. 1. Argos in Gell.]

- 1 253. Although the ruins of temples and other architectural works scattered over the districts of Greece are ever now very considerable in amount, it is to be hoped, however that under favourable circumstances, excavations undertaken with care and circumspection will bring to light the plan and
- 2 architectonic details of a much greater number. The search for sculptures also, notwithstanding the Venetian and more modern acquisitions, will still find in many a region an almost
- 3 virgin soil; and we may look forward to a time when native museums will surpass all out of Greece in genuine remains of Greek art.

1. ARCHITECTURAL REMAINS mentioned in the historical portion of the work: at Tiryns §. 45. Mycenæ 45. Argos 45. Epidaurus 106 Corinth 53. Nemea 109. Phigalia 109. Tegea 109. Mantinea 111 Lycosura 45. Olympia 109. Messene 111. near Amyclæ 48. in Ægin: 80. at Athens 80. 101. 109. 153. 190. 191. in Attica 53. 109. in Delos 106 comp. 279. in Eubœa 53. in Orchomenus 48. Delphi 80. in Ithaca 47 Ephyra and other Cyclopean walls in Epirus 45. A Doric temple of

peculiar construction at Cardacchio in Corfu, Railton, *Antiq. of Athens* Suppl. Ruins of Theatres, §. 289.

2. **SCULPTURES** found and collected in Greece: Venetian acquisitions from the Peloponnesus and Corfu, collected chiefly by Antonio and Paolo Nani (about 1700) and later members of the same family (§. 261, 2). Paciaudi, *Mon. Peloponnesiaca* 1761. Many things came to Venice from Athens through Morosini (1687), for instance the two lions in front of the arsenal (with Runic characters) §. 434. The Elgin collection, from Athens, and other places also, in the British Museum; the Phigalian marbles (§. 119, 3) also there; the Æginetan statues at Munich (§. 90, 3). Excavations in Ceos, Brøndsted, *Voyages et Recherches dans la Grèce*. *Livr. i.* 1826. Many objects at Cambridge, through Clarke (Clarke, *Greek Marbles*, comp. §. 357), in the M. Worsleyanum, in the M. Royal at Paris (through Choiseul Gouffier and Forbin), especially the Venus obtained from the neighbourhood of the theatre of Milo, and more recently the fragments from Olympia, §. 119, and the Messenian bas-relief (Leake, *Morea i.* p. 379. *Ann. d. Inst. i.* p. 131. *iv.* p. 184). Excavations by Veli-Pasha near Argos, *Magazin Encycl.* 1811. *ii.* p. 142. Numerous fragments of sculpture at Lucu (Thyrea). Leake *ii.* p. 488. *Ann. i.* p. 133. Gerhard sur les monumens figurés existant actuellement en Grèce, *Annali dell' Inst.* ix, 2. p. 103—150, statues, bas-reliefs, terracottas, painted vases, bronzes, mirrors, scarabæi. On vases and reliefs while the museum was still in Ægina *Biblot. Ital.* xli. p. 105. (1838). Basrelief. A Bacchian sarcophagus from Mistra, *Descr. de la Morée*. pl. 43. fig. 1. 2. 3.

3. A COLLECTION of Athenian remains of art [formerly] in Fauvel's Consulate; another founded since by Psyllas an Athenian (according to Stanhope's Letters), probably dispersed again. A National Museum in Ægina, mostly consisting of vases, bronze works and inscriptions, under Mustoxydi. [Removed to Athens where the museum has been hitherto distributed in the Theseion, Hadrian's Stoa, the Propylæa and other places on the Acropolis. Athenian collection of antiquities in A. Schöll's *Archäol. Mittheilungen aus Griechenland nach K. O. Müller's hinterlassenen Papieren*. Frankf. 1843, not a few are engraved in Pittaki's *Ἐφημερίς ἀρχαιολογικὴ ἀπαράστα τὰς ἐν τῇ Ἑλλ. ἀνευρισκ. ἀρχαιοτήτας, Ἀθήνησι* 1837—41. 2 vols. 4to. F. de Saulcy *Musée d'Athènes* in the *Revue Archéol.* *ii.* p. 257—77.] In Corfu, the museum of Signor Prosalendi.

Important **DESCRIPTIVE TRAVELS** for the archæology of art, after Cyriacus of Ancona (§. 46), especially Spon and Wheler, Chandler, Choiseul Gouffier, *Voy. Pittor. de la Grèce*, Dodwell's *Classical and Topographical Tour*, with which Pomardi's *Viaggio nella Grecia* may be here and there compared, Gell's *Itinerary of Greece* (1818, in 4to., merely i. Argolis), *Itin. of the Morea* 1817, 8vo [Peloponnesiaca, a Suppl. to Trav. in the *Morea*. L. 1846.], *Itin. of Greece* 1819, 8vo, *Narrative of a Journey in the Morea* 1823, 8vo; the articles collected in Walpole's *Memoirs and Travels*, Hobhouse, Holland, Hughes, Bartholdy, Pouqueville. Leake, *Travels in the Morea*, 3 vols. L. 1830. Scharnhorst on Ægina, *Ann. d. Inst. i.* p. 201. [Brøndsted's *Reise i Grækenland i Aarene* 1810—13. l. 2 Deel. Kiöbenh. 1844. 1st part, *Magna Grecia, Epirus*. 2nd part *Boeotia, Thessaly, Asia*

Minor, Ægina, Ceos, Peloponnesus, lectures under fresh impressions not hastily written down. Christ. Wordsworth Residence at Athens and Attica L. 1836 (many passages in authors, ingeniously explained by the localities) and Greece pictorial, descriptive and historical, 1839. 2nd ed. 1844. Klenze Aphorist. Bem. B. 1838 fol. Aldenhoven Itinéraire descriptif de l'Attique et du Peloponnèse avec cartes et plans topogr. Athènes 1841. Col. W. Mure of Caldwell, Journal of a Tour in Greece and the Ionian Islands, 2 vols. Edinb. and L. 1842. full of knowledge and sagacity. Ulrichs Reisen in Griechenland 1 Th. Travels from Delphi to Thebes. Bremen 1840. From the papers of the same by Henzen Viaggi ed investigazione nella Grecia, Annali xviii. p. 1. and on Eubœa in the Rhein. Mus. Bd. 5. L. Ross Reisen durch Griechenland 1 Th. Peloponn. B. 1841. and Reisen auf den Griech. Inseln 1. 2. 3. Bd. 1841—43. Rob. Pashley Trav. in Crete, 2 v. Cambr. and L. 1837. very learned and accurate. Henzen on the present state of antiquities in Greece, Allegem. Zeit. 1843 N. 28 ff. E. Curtius The more recent excavations in Greece, Preuss. Staatszeit. 1843. 9 Jan.] ARCHITECTURAL WORKS, Le Roy's (of little use), Stuart (copied in Le Grand's Mon. de la Grèce P. 1808), the Dilettanti Society's, (Careful engravings after these English works, with German text, Darmstadt, Leske.) Expéd. de la Morée, §. 252. La Grèce; Vues pittor. et topogr. dess. par O. M. Bar. de Stackelberg. P. 1832.

- 1 254. Macedonia, Thrace, and Illyria seem to be very poor in architectural ruins and mines of Greek art; there are only found in these countries remains of the later Roman period.
- 2 On the other hand, the ruins of cities along the northern coast of the Black Sea are very important monuments of Grecian civilization, regarding which we must look forward earnestly for more connected communications.

1. Portico (of the Circus?) at Thessalonica, §. 192. R. 5. Byzantium, 193. R. 8. There are drawings of the Col. istor., the Guglia giroglifica, &c., in the Cabinet d'Estampes at Paris. Constantine the Great's marble column on the promontory of the Bosphorus. A so-called Pompey's pillar on the Black Sea. Voy. Pitt. de Constantinople et des Rives du Bosphore d'après les dessins de Mr. Melling. P. 1807. fo. Choiseul, Voy. T. ii. P. iv. Remains at Salona 193. R. 6. (even of amphitheatres and baths); Jadera (a gate or arch); Pola, §. 190 (T. Augustus' amphitheatre, arch of the Sergii), Stuart's Ant. iv, 1—3. Allason, Pictur. Views of the Antiq. of Pola. L. 1819. fo. Dell' amfiteatro di Pola — e di alcuni epigrafi e figuline inedite dell' Istria con vii. tav. Saggio del Can. P. Stamowich, Venezia 1802. 8vo. Gianrinaldo Carli Antichità di Capodistria in the Archeografo triestino, vol. iii. Trieste 1831. Cassas, Voy. Pitt. de l'Istrie et de la Dalmatie P. 1797 sqq. Rubbi, Antichità Rom. dell' Istria. 4to.

2. Most of the treatises on the subject (by Köhler, R. Rochette and Stempowsky, P. v. Köppen, v. Blaremborg, comp. C. I. ii. p. 80,) refer to inscriptions and coins. Waxel, Recueil de quelques antiquités trouvées sur les bords de la Mer-Noire. B. 1803. 4to. Travels of Pallas, Clarke and others.

Collections. Museum at Odessa, in which there are fine sculptures from Kertsch (Panticapæon), Cabinet of Blaremborg and Stempowsky also

there; others at Nicolaef, Kertsch and Theodosia. Notice sur un tombeau découvert aux environs de Kertsch, l'anc. Panticapée (1830), in the *Journ. des Sav.* 1835. p. 333. [Discoveries at Kertsch, *Bull.* 1830. p. 255. 1841. p. 109. 1842. p. 164. 1844. p. 82. *Annali* xii. p. 5—22. Voyage au Caucase — et en Crimée par Fr. Dubois de Montpérour iv. Sect. P. et Neuchatel 1843.]

### 3. ASIA AND AFRICA.

255. ASIA MINOR abounded as much as Greece itself in 1 works of Greek art, on the western coasts from ancient times, and in particular tracts stretching far inland, from the Macedonian period; and is even now perhaps richer in ruins, at 2 least in several kinds (for instance, we find the theatres in Greece more ruinous and difficult to make out than in Asia Minor and Sicily).

1. On the richness of the coast of Asia Minor, especially Ionia, in works of art, Jacobs, s. 424. Meyer, s. 209 ff. On works of art at Ephesus some details in the context, Tzez. *Chil.* viii, 198; Aspendus also was full of excellent sculptures, Cic. *Verr.* ii, 1, 20. On Cilician works of art, from coins, Tölken *Kunstbl.* i. H. 6. We become acquainted with many sacred structures through coins of the emperors, from which Belley especially treats of the monuments of Pergamon, Ancyra, Tarsus, and Cæsarea in Cappadocia, *Mém. de l'Ac. des Inscr.* xxxvii—xl.

2. ARCHITECTURAL REMAINS mentioned above, at Sipylus §. 42. Sardis 80. 241.\* Teos 109. Ephesus 192. Magnesia on the Mæander 109. Samos 80. Priene 109. Miletus 109. Labranda 192. Halicarnassus 111. 151. 153. Cyzicus 153. Mylasa 192. Telmissus 245. Nacoleia 245. Many theatres (§. 289), also aqueducts and baths of the Roman period. Many remains likewise at New Ilion, Alexandria Troas (many ruins constructed with arches), Assos (where the entire city can still be recognised, and remarkable metope-reliefs have been found in the early Greek style, with sphinxes, wild animals and centaurs, [in Paris since 1838, *M. d. I.* iii, 34. *Annali* xiii. p. 317: besides the pieces there engraved Prokesch gives also *Wiener Jahrb.* 1832. ii. S. 59 des *Anzeigers* a sitting Amor with his hand resting on the bow: they are of granite. Terrier *Voy. en Asie Mineure* pl. 112. Clarac pl. 116. A. B.] and beautiful sarcophagi), Cyme, Smyrna, Heraclea on the Latmian lake (ruins of many buildings situated in an interesting manner among the rocks), (theatre in Heraclea, Bida ap. Philon. Orelli p. 149) Myndos, Myus, Cnidos (where are very considerable ruins especially of Doric architecture; investigated by a mission of Dilettanti), Xanthus, Phaselis, Perge, Claudiopolis, Celenderis, and in other cities of the south coast; in the interior, ruins especially of the towns in the valley of the Mæander and Laodicea Catacecaumene; in Cyprus ruins of Citium.

TRAVELS of P. Lucas, Tournefort, Pococke, Dallaway, Chandler, Choiseul Gouffier, Kinneir, for the south coast Beaufort's Caramania, for some northern regions Von Hammer's *Umblick auf einer Reise von Epel nach Brussa*, Pesth 1818, and for the whole W. M. Leake, *Journal of a Tour*

in Asia Minor with comparative remarks on the ancient and modern geography of that country, L. 1824., 8vo. with a map which gives an excellent survey of former travels. A. v. Prokesch, *Erinnerungen aus Ägypten und Kleinasien* iii. s. 271 fo. Comp. Wiener Jahrb. lviii. lix. Anz. The "Antiquities of Ionia" are enriched in the new edition with excellent plans (of Priene, the valley of the Mæander, the neighbourhood of the Didymæon, and the city of Samos) and architectural drawings. There are also excellent designs by Huyot in the portfolio. Discoveries by Terrier in Asia Minor, Azani (Tschafder), large Grecian temple, theatre, basreliefs, (Bull. 1834, p. 238.) Pessinus, Synnada, Phrygian nekropolis with Greek and Phrygian inscriptions, between Synnada and Ancyra. Amasia, 10 leagues from the Halys, on the borders of Galatia, a Cyclopiian city, full of splendid works, a gate with lion-heads. Tavia? relief on the rocks, of the Persian and Paphlagonian kings. Phrygian discoveries, Archæol. Intell. Bl. 1835. n. 20. Journ. des Sav. 1835. p. 365. Travels of the English in Asia Minor and Syria, Berghaus Annalen 1835, n. 123. S. 245. Prokesch on ancient Smyrna, Wiener Jahrb. 1834. iv. s. 55 of the Anzeigen, and on a necropolis not far from Thyatira, and the earliest mines of Ida, Ann. d. I. vi. p. 192. Phrygian monuments in Steuart §. 341\*, R. 3. partly drawn for the first time, 17 pl. [Sir Ch. Fellows, A Journal written during an excursion in Asia Minor L. 1839, and an account of Discov. in Lycia during a 2nd excursion L. 1841. Comp. Journ. des Sav. 1842. p. 366, 385. W. Hamilton Researches in Asia Minor, Pontus and Armenia L. 1842. 2 vols. Spratt and Forbes Trav. in Lycia, Milyas and the Cibyrate L. 1846. 2 vols. Col. Rottier's descr. des Mon. de Rhodes 1828. 4to.]

- 1 256. In monuments of Greek art SYRIA and ARABIA seem only to possess architectural works of the florid Roman style,
- 2 or a mixed Greco-Oriental. Monuments of this later period also extend through EGYPT, the kingdom of Meroe and the
- 3 Oases. In the rest of AFRICA the towns of Cyrenaica have more recently become pretty well known, and the plan of Cyrene especially lies distinctly before our view; but at the same time very little has been brought to light in detail of
- 4 the early genuine Hellenic period. In western Africa there are extant numerous and considerable remains of Roman structures.

1. Existing monuments of Antioch, § 149. 192. (Justinian's walls; triumphal arch on the road to Aleppo, Cassas i, 15), Sidon (tomb in the rocks, Cassas ii, 82), Tyre (aqueduct, ibid. 85), [aqueduct at Beirout, Rêvue Archéol. iii. pl. 57. p. 489.] between Tyre and Ptolemais (Ionic temple, ibid. 87), at Jerusalem §. 192, Emesa (Cenotaph of C. Cæsar, Cassas i, 21), Heliopolis, Palmyra, Gerasa, Gadara (the cities of the basalt country Trachonitis, in which many structures were built after the time
- of Solomon, Ritter, Erdk. ii. s. 362), and Petra §. 192. At Seleucia on the Tigris (or Ctesiphon) ruins of a palace of the Roman period, according to della Vallé. Cassas, Voy. Pitt. de la Syrie, de la Phœnicie, de la Palestine et de la Basse Égypte, P. an. vii (incomplete). Earlier Travels by Belon, Maundrell, della Vallé, Pococke. Burckhardt, Travels in Syria and the Holy Land. L. 1822. Trav. in Arabia. L. 1829. Buck-

ingham, *Trav. among the Arabian Tribes*. L. 1825. O. Fr. v. Richter *Wallfahrten im Morgenlande*. B. 1822. Count Bertou, *Voy. dans les plaines du Haouran en Syrie* in the *Bull.* ii. 1837. p. 161—171. Monuments of Beirout, *Mon. d. I.* ii. tv. 51. *Ann.* x. p. 12.

2. Alexandria §. 149. 193. 224. Antinoë §. 191. Roman towers and walls near Taposiris, at Babylon near Cairo, at Syene. Greco-Ægyptian structures in Meroë §. 192, on the oasis of Ammon near Zeytun (Cailliaud, pl. 3. 5. 6). Romo-Christian buildings in Lower Nubia, on the northern and southern oases of Egypt (in the latter there are often sepulchral monuments with arches on columns, Cailliaud, pl. 21. comp. §. 218). Cosmas Indopleustes describes the marble throne of Ares near Adule, with the inscription of an Ethiopian King (Zoscales according to Niebuhr), in late Roman style, resting on a spiral column.

3. Considerable Remains at Ptolemais (an amphitheatre, two theatres); at Cyrene (an amphitheatre, two theatres; scanty ruins of two temples, numberless tombs on the streets, sometimes in the rocks and sometimes built up, with frontispieces, partly painted); some remains at Naustathmus, Apollonia, and different places further east. Della Cella, *Viaggio da Tripoli alle frontiere occidentali dell' Egitto*. Gen. 1819. F. W. and H. W. Beechy, *Proceedings of the Expedition to explore the North coast of Africa from Tripoli eastward in 1821 and 1822*. 1828. 4to. Pacho, *Relation d'un Voyage dans la Marmarique, la Cyrenaique, et les Oases d'Audelah, et de Macadeh*. 1827. 1828. 4to and fo. Comp. on the plan of Cyrene Gött. G. A. 1829. St. 42.

4. Amphitheatre at Tripolis (now Zavia), marble triumphal arch of M. Aurelius and L. Verus at Garapha (now Tripoli). Count Castiglioni, *Mém. Géograph. sur la Partie Orientale de la Barbarie*. Milan 1826. Large amphitheatre 429 × 368 ft. Arena 238 × 182, height 96, at Tysderad el Deshemm. Sir Harville Temple's *Travels into the Beylik of Tunis*, Ausland 1835. no. 102. Ruins of Leptis Myra by Delaporte, *Journ. Asiat.* iii. S. T. I. no. 4. p. 315. Cisterns of Carthage, excellent composite vaults. Semilasso's *Africa* iii. S. 214. [Falbe, *Rech. sur l'emplacement de Carthage*, see Letronne. *J. des Sav.* 1837. p. 641.] Excavations by Grenville Temple and Falbe *Zeitschr. A. W.* 1839. S. 7 f. Aqueduct near Tunis, amphitheatre at Tisdra (el Jemme), Ruins of Cirta or Constantina (Vestiges d'un anc. Tombeau dans le Royaume d'Algier auprès de Constantine, dess. par Bellicard), of Lambesa, Sufetula, &c. Shaw, *Travels in Barbary and the Levant*. Hebenstreit, *De Antiq. Rom. per Africam repertis*. 1733. 4to.

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#### 4. ITALY.

257. ITALY unites in itself in the most interesting manner 1 districts of the most different kinds for the topography of art. I. The district of a Grecian artistic world which had been 2 naturalized in Italy by means of COLONIES. The shores of Lower Italy and Sicily belong to it, as well as many portions of the interior of these countries. The splendour of art in 3 these lands is exhibited in their peculiar architectural works

- 4 There are comparatively few sculptures in marble and metal, yet many objects have been found of distinguished excellence,  
 5 and in the purest and finest Greek style; on the other hand, the necropolises of the Greek and semi-Greek cities of this region are the principal mines of the different sorts of Greek vases, from whose more or less tasteful form and elegant painting we can, with tolerable certainty, estimate the degree to which Grecian civilization had penetrated even among the rural inhabitants of Campania, Lucania, and Apulia (§. 163, 7), and at the same time learn of many places which were Hellenized and devoted to art, although this would not have otherwise been expected. II. The circle of INLAND nations who by their  
 6 own activity naturalized Greek art among themselves. To this division belongs especially the country of the ETRUSCANS from Pisæ to Cære, together with Felsina and Adria; the Volscian Velitræ and the Latin Præneste, as well as a part of Umbria, are connected therewith by means of individual monuments or classes of them (terracotta reliefs, mirrors).  
 7 The places where vase paintings have been found are limited to the southernmost portion of Etruria, particularly the tract of coast opened to Grecian commerce, and Adria, the great  
 8 emporium on the upper sea (comp. §. 99. 143. 177). The riches of this region in native monuments have found an abiding place in numerous collections in the country.

1. General helps to the artistic topography of Italy: Bern. Montfaucon, *Diarium Italicum*. P. 1702. 4to. Travels especially of Don Juan Andres, de la Lande and Volkman, Keyssler, Petit-Radel, Eustace and Colt Hoare, Fr. v. der Recke (edited by Böttiger), Morgenstern, Kephallides, v. d. Hagen, Thiersch and Schorn, K. Fr. Scholler (Baudelot de Dairval, *De l'Utilité des Voyages*). Neigebauer's *Handbuch für Reisende in Italien*. Hase, *Nachweisungen für Reisende in Italien*. Lpz. 1821. Fr. Blume *Iter Italicum*. Bd. i—iii. 1824–1830, also gives by the way valuable notices of museums. Chr. Kopp *Italien*. 1837.

3. Remains of ARCHITECTURAL WORKS in MAGNA GRECIA: Poseidonia, §. 80. Scanty ruins of Elea (Munter's *Velia*. 1818). Doric ruins of a hexastyle temple, and beautiful terracotta fragments at Metapontum, Duc de Luynes, *Metapontum*. 1833. There is hardly any thing remaining of all the Greek structures at Tarentum, Thurii, Crotona (Paw, *Mém. concernant le temple de Junon Lacinienne*, *Mém. de la Soc. de Cassel*, p. 67). On some ruins at Locri, Luynes, *Ann. d. Inst.* ii. p. 3. [*Velia*, Idem, *Annali* i. p. 381—86.] Ughelli, *Italia Sacra* ix. gives some information as to the ruins of these cities. On ruins of the towns in Basilicata Lombardi, *Bull. d. Inst.* 1830. p. 17. D. A. Lombardi *sulla topogr. e sugli avanzi delle ant. città Italo-greche*, Lucane, Daune, e Peucezie dell' odierna Basilicata *Memorie dell' Inst. Archeol.* iii. p. 195. Ruins of temples in SICILY: Syracuse §. 80 (two columns of the Olympieion remained standing to a recent period). Acragas and Selinus, 80. 109. Egesta 109. [Gela, a large column of a temple extant, Pizolanti *Mem. Ist. dell' ant. città*



di Gela, in Palermo 1753, 4to. Romano Antichità Jermitane (Himera), Palermo 1838. 8vo.] Catana, ruins of a temple, two theatres, an amphitheatre, and a circus. At Solus, near Panormus, interesting fragments of architecture, and sculptures. Duke of Serradifalco, Cenni su gli avanzi dell' Antico Solunto, Pal. 1831. comp. Bull. d. Inst. 1830. p. 229. 1831. p. 171. Ruins of theatres, §. 289. Vito Capialbi sulle mura d' Hipponio, Mem. d. Inst. Archeol. ii, 159. tav. 4. 5. [Ground plan of Selinus by Götting in the Hermes xxxvii, 2, and the chief cities of the island in Serradifalco.] Cyclopean structures of Cefalu, §. 166. R. 3. Catacombs of Syracuse.—Of Sardinia (also tombs in the rocks) and Gozzo, §. 166. R. 3. [Onor. Bres Malta illustr. co' monum. 1817.]

4. The baptismal vase at Gaëta (now at Naples) from Salpion, Welcker Zeitschr. s. 500. The splendid shoulder-plates of a suit of armour with Amazonian battles from Locri, in Bröndsted's possession, [now in the Brit. Mus. The place of discovery is a fiction, as the seller at Naples himself confesses. P. O. Bröndsted Die Bronzen von Siris Kopenh. 1837. 4to.] The beautiful sarcophagus in the cathedral of Agrigentum (Pigonati, tb. 47. Houel iv. pl. 238. St. Non iv. p. 82. A stucco cast in the British Museum). Several in Sicilian churches, Hirt Berl. Kunstblatt ii. s. 73. Landolina has excavated many excellent articles at Syracuse.

5. Jorio's Metodo per invenire e frugare i sepolcri degli antichi, N. 1824, extracts in the Kunstblatt 1826. N. 46–53. It is observed that the necropoleis of the Greek cities always lie facing the north. Places in Magna Grecia, where VASES HAVE BEEN FOUND (see especially Gerhard's Cenni topogr. Bullet. 1829. p. 161). In CAMPANIA, Nola (beautiful vases in varnish and design; also antique vases of the light yellow sort), Cumæ (still too little investigated), Avella (vases of a pale colour), Capua (dull varnish; antique also), Nocera (Nolan), Eboli (more in the Lucano-Apulian manner; comp. Ann. iii. p. 406. iv. p. 295); in SAMNIUM, particularly Agata de Goti in the Beneventine (careless in design, red and white colour); in LUCANIA, Pæstum (beautiful vases of the best kind), Tombs of Pæstum, Bull. 1834. p. 50., Castelluccio, Anzi [Antia, not a few vases of a peculiarly grandiose style, and exquisite myths, the great majority usually Bacchian or so-called toilette vases, in 1842 a collection at the place, called the Fattibaldi, consisting of 400 articles,] and Armento in the interior of the Basilicata (places where were found the ornamental vases of slender form, and richly ornamented with mythological scenes, bad in varnish and colours, the design mannered); busts, vases, brazen accoutrements, Galateo, Iapygia, p. 97 ed. Basil.; in APULIA, Bari, Ruvo, Ceglie, Canosa (where, together with the language of the country, a corrupt Greek was spoken, Horace S. i, 10, 30. §. 163, 7); Ruvo, Bull. 1834. p. 36. 164. 228. [Giov. Jatta sull' ant. città di Ruvo, in Nap. 1844. 4to. p. 56 sqq., his great excavations and collection of vases; Avellino's Rubustiorum numorum catal. appended. Tombs of Ruvo, Bull. 1836. p. 69. 113. 1837. p. 81. 97.]; in BRUTTII, Locri (vases of antique description, others of exquisite beauty). In SICILY especially Agrigentum (antique vases of the red yellow kind, but others also, very grandly and beautifully designed, of the more perfect style of technics; Panettieri Collection; Memoirs by Raff. Politi); in the interior Acræ, now Palazzuola, rich in tombs, vases, and terracottas. Le antich. di Acre scoperte,

descritte ed. illustr. dal Bar. G. Judica. Messina, 1819. fo. Comp. Gerhard and Panofka *Hyperb. Röm. Stud.* s. 155 ff. (Kunstb. 1825. 26) and the preface to *Neapel's Antiken*, [also *Bibl. Ital.* 1820. Febr. s. 222 sqq.] Tombs at Palermo, *Bull.* 1834. p. 209.

Martorelli, *Antichità Neapolitane*. Travels of Riedesel, Swinburne, and others. *De St. Non, Voy. Pittoresque de Naples et de Sicile*. Münster, *Nachrichten von Neapel u. Sicilien*. 1790. Bartel's *Briefe über Calabrien u. Sicilien*. 1791-93.—Fazellus, *De rebus Siculis*. 1558. fo. Andr. Pignoni, *Stato presente degli Ant. Monumenti Siciliani*, a. 1767. Viaggio per tutte le *Antich. della Sicilia descr.* da Ign. Paterno Pr. di Biscari. N. 1781. 4to. Houel, *Voy. Pitt. des. Iles de Sicile, de Malthe et de Lipari*. P. 1782. 4 vols. fo. Bern. Olivieri, *Vedute degli Avanzi dei Mon. Antich. delle due Sicilie*. R. 1795. Pancrazi, d'Orville, Wilkins, Hittorff (see §. 80. 109). Raf. Politi *Il viaggiatore di Girgenti e il Cicerone di piazza ovvero guida agli avanzi di Agrigento, Girgenti* 1826. [1842 by the Same, *Antichità e mon. per servire all' opera intit. il viaggi.* 40 tav. 8vo.]

6. ON ETRURIAN MONUMENTS OF ART IN GENERAL, §. 168—178. Volaterræ, §. 168. 70. 71. 74. 76. Pyrgos, Cyclopean foundations of the temple of Eileithyia, J. Mellinger *Archäol. Intell. Bl.* 1836. No. 11. [Canina *Annali d. Inst.* xii. p. 34. ant. Castello di Pirgi.] Fæsulæ 168. 70. Arretium 170. 71. 72. Vetulonium 168. Inghirami *Memor. d. Inst.* ii. p. 95. Ambrosch p. 137. Rusellæ 168. Populonia 168. 76. Cosa 168. Talamon 176. Cortona 168. 70. Perugia 168. 73. 74. 75. Saturnia 168. Volci 169. 70. 73. 74. 75. 77. *Bullett.* 1835. p. 177. Clusium 170. 71. 73. 74. 75. 76. 77. 78. Falerii 168. 70. Tarquinii 170. 72. 73. 74. 77. Axia 170. Orchia 170. Bomarzo 169. 70. Viterbo 170. Tuscania 170. Veii 168. Adria on the Po 170. 77. Praeneste 173. Alba Longa 168. 70. Velitræ 171. Umbria 176. Ameria 168. Spolegium 168.

7. PLACES WHERE VASES HAVE BEEN FOUND IN ETRURIA: Necropolis of Volci on the river Arminia (Fiora) near Ponte della Badia; excavations since 1828, on the estates of Prince Lucian of Canino, the Candelori and Feoli. The Dorow-Magnus Collection in the Royal Museum at Berlin. On the kinds of vases §. 99, 2. 143, 2. On the localities, Westphal, *Topogr. dei cont. di Tarquinii e Vulci*, *Ann. d. Inst.* ii. p. 12. tv. agg. a. b. Lenoir, *Ann.* iv. p. 254. M. I. 40. Works of Pr. Lucian: *Muséum Etrusque de L. Bonaparte*. 1829. *Catalogo di scelte antichità (Estratto, Ann. i. p. 188)*. Vases Etrusques de L. Bonaparte *Livr. i. ii.* (*Bullett.* 1830. p. 143. 222). Candelori vases: *Bull. d. Inst.* 1829, p. 75 ff. The splendid collection described by Second. Campanari *Rome* 1837. *Idem* *Intorno i vasi fitt. rinvenuti ne 'sep. d'Etruria* R. 1836. 4to. Brøndsted. A brief descr. of 32 anc. Gr. vases lately found by M. Campanari, L. 1832. C. Fea *Storia de' vasi dipinti che da quattro anni si trovano* R. 1832. Necropolis of Tarquinii, chiefly vases of the archaic sorts, v. Gerhard, *Hyperb. Rom. Studien.* s. 134. Caere, a very promising mine. *Bull.* 1834. p. 49. 97. 1836. p. 159. Bomarzo, fine vases and bronzes. Clusium, numerous antique vases. *Bull.* 1837. p. 192. [A great number of black vases only to be met with here and in the neighbourhood, of various forms and with ornaments and figures in relief.] Adria on the Po, fragments of vases found in the burying-place on the Tartaro, strikingly similar to those of Volci in forms, paintings, and inscriptions, also terracottas, mosaics, marble fragments, and intaglios collected in the Bocchi Museum. See

Filiassi, Giorni. dell' Ital. Letter. Padova. T. xiv. p. 253. [Kramer Ueber den Styl u. die Herkunft der bemalten Griech. Thongefässe s. 198—206.] A manuscript work in the Vienna cabinet of antiquities. Steinbüchel Wiener Jahrb. 1830. ii. s. 182, &c. *in loco*. Welcker in the Bull. 1834. p. 134. (comp. Hall A. L. Z. 1834. Inn.) R. Rochette Annali vi. p. 292. I find the painter Euthymides twice in the inscriptions on these potsherds, as well as at Volci. The great traffic of antiquity in earthenware certainly comprehended likewise painted vases, and hence we may account for the appearance of closely corresponding works in regions far apart; for instance the slaying of the minotaur on an Attic vase, in the possession of Burgon, London, [now in the Brit. Mus.] is designed precisely in the same way as on the famous Sicilian vase of Taleides in Hope's Collection.

The first vases found in the country of the Sabines at Somnavilla, Bull. 1837. p. 65. 70. (Hiero painter) 207. [The vase with the rising and setting sun, Mon. d. Inst. ii. 55. Annali x. p. 266. xiv. p. 210. Another from the same place has been published by L. Grifi as Il ratto del Palladio, Roma 1845, an enigmatical representation, one in Berlin, Gerhard Neuerworbene Denkmäler, N. 1789.]

8. ETRUSCAN MUSEUMS: The Guarnacci, afterwards foundation of the public one, at Volterra: [in 7 rooms about 500 Etruscan urns] at the same place that of the Franceschini, of the Cinci. Antiquities in the Campo Santo at Pisa, placed there since 1810 (Lasinio Sculpture del Campo Santo). [Roman not Etruscan]. Biblioteca publica [the Mus. since 1814, a work by D. Ant. Fabroni.] and Mus. Bacci at Arezzo. Accademia Etrusca and Mus. Venuti at Cortona (M. Cortonense §. 178); the Corazzi collection of bronzes has been sold and taken to Holland. Ansidei, Oddi, and other collections at Perugia (see Lanzi's Catal., comp. Blume ii. s. 210), public cabinet there. [Indic. antiqu. per il gabinetto archeol. di proprietà del magistrato di Perugia 1830. 8vo. by Vermiglioli, partly from Oddi house.] Buccelli at Montepulciano. Casuccini, Paolozzi at Chiusi, il Circo also there. Etrusco Mus. Chiusino dai suoi possessori pubbl. con brevi espos. del cav. Inghirami P. i. ii. Poligrafia Fiesolana 1834. Ruggieri at Viterbo. Small collection, the Cervelli, at Orvieto, and various others.

Besides the general books of travels for Etruria the valuable work of Targ. Tozzetti: Relazioni d'alcuni viaggi fatti in Toscana.

258. But by far the most extensive and productive is III, 1 the domain of Greek art which became subservient to the Romans, and was employed in the embellishment of Roman edifices. Rome is even in the great number of its existing 2 architectural remains, with which are sometimes connected very productive mines of statues, the capital of the ancient world of art, and the most important spot on earth to the archæologist, although it produced so few artists in ancient times; the topography of Rome forms a considerable branch 3 of the study. The monuments and ruins still extant are 4 chiefly crowded round the oldest and, in a political sense, the most important part of ancient Rome—the Forum Romanum and the Via Sacra; doubtless also for this reason, that in the

- middle ages the population early withdrew from that neighbourhood and left it to the past, while the Campus Martius, a city of magnificent structures in the time of the Emperors, because the new life in an especial manner settled there, exhibits few monuments, and for the most part only such as could be made to suit the wants and aims of that period.
- 5 The extensive gardens which occupy the east and west of Rome, therefore, abound in mines, and have filled entire museums; with the history of the latter is closely connected that of their possessors.

2. There are few connected accounts of early excavations, such as Flam. Vacca, *Notizie Antiquarie*. a. 1594 (in Fea, *Miscell. filolog.* T. i.); of the results of more modern investigations Guattani (§. 38. R. 2) gave early an account, then Fea in numerous memoirs (*Prodromo di nuove osservaz. e scoperte fatte nelle ant. di R.* 1816), together with the articles by Gerhard in the *Kunstb.* 1823-26 (now *Hyp. Röm. Studien*, s. 87 ff.), "*Römische Ausgrabungen.*" *Memorie Romane di Antichità e di Belle Arti*, from 1824 downwards. 1827. T. 4. Discoveries since 1823, *Atti d. Accadem. Rom. di Archeol.* ii. 639. *Istituto di Corr. arch.* from 1829, especially the *Rivista Generale del Bullet.* Chronological survey of the explorations in the Forum since 1802 by Bunsen, *Bullet. d. Inst.* 1829. p. 32. then *Annali vi.* p. 13. vii. p. 53. *Bull.* 1834. p. 225. 1835. p. 33. 65.

3. The fragments of the ancient plan, from the temple of Romulus and Remus, have been published by Bellori (*Thes. Ant. Rom.* iv.) Amaduzzi and Piranesi (*Antich. Rom.* i.) TOPOGRAPHERS: Flav. Biondo 1449, of more importance Andr. Fulvio 1527, Barthol. Marliani, *Topographia Romæ*. R. 1544 and 1588. Panvini 1558. Boissard, §. 37. R. 3. The inquiry not materially forwarded by Donati, *Roma Vetus et Recens* 1638, and Nardini, *Roma Antica* 1666 (*Thes. Ant. Rom.* iv.), fourth edition 1818 by Nibby. Fr. Ficoroni, *Vestigi e Rarità di Roma Ant.* R. 1744 (in Fea T. i.). Adler's *Beschreibung der Stadt Rom.* Guattani, *Roma Antica* 1793, new ed. 1805. Venuti, *Descr. Topogr. delle antichità di Roma*, 2d ed. R. 1803, new ed. by Stef. Piali. R. 1824. Fea, *N. Descrizione di R. antica e moderna*. R. 1821, 3 vols. 8vo. The same author *sulle Rovine di Roma* (*Storia dell' Arti* T. iii.). Edw. Burton, *Descr. of the Antiquities and other Curiosities of R.* L. 1821. C. Sachse, *Gesch. und Beschr. der Alten Stadt R.* 2 vols. 1824, and (after the author's death) 1828. *Beschreibung der Stadt Rom.* von E. Platner, C. Bunsen, E. Gerhard and W. Röstell i. (general part) 1830. ii. (Vatican) i. 1832. [2. 1834. iii. 1. 2. 3 1837. 38. 42. Extract therefrom by Platner and Ulrichs. L. Canina *Indicaz. Topografica di Roma ant.* 3. ed. 1841, with a large plan. By the same, *Espos. Stor. e topogr. del foro Rom. e sue adiacenze* ed. 2. R. 1845, with 14 pl. The same *Sul Clivo, sulla posizione e sull' architettura del tempio di Giove Capit.* in the *Mem. d. Ac. Rom. di Archeol.* T. vi. Stef. Piali *Sopra alcuni monum. di Roma* *Dissertazioni* R. 2. T. 1833. 34. 4to.] W. Gell *Topogr. of Rome*. Plan by Nolli 1748; an extract in Monaldini 1818, a more complete one in Bunsen. Vasi's *Itinerario*, modernized by Nibby.—The most important works with engravings are referred to §. 37. R. 3. and §. 190. The principal works of Piranesi are *Della magnific.*

ed architett. de' Rom. R. 1761. and *Antichità Rom.* R. 1748-56. 4 vols. fo. Views by Piranesi, Domen. Pronti, Clerisseau and Cunego, and Rossini. Views of all the seven hills in Cassas and Bence's *Grandes Vues*.

4. The following is a summary of the ARCHITECTURAL REMAINS mentioned in §. 179. 180. 190-95 (with some additions), in the direction of the Augustan district, and within the Aurelian walls. 1. Porta Capena. Tomb of the Scipios. 2. Cælimontana. S. Stefano Rotondo (the so-called Temple of the Faun, an edifice of later antiquity). S. Giovanni in Laterano, obelisk, baptistery of Constantine. 3. Isis and Serapis (the southern part of the Esquiline). Coliseum. Baths of Titus. Palace of Titus (Sette Scale). Nero's House in part (Camere Esquiline). Basilica S. Clemente. 4. Via Sacra (Nibby, del Foro R., della via sacra, dell' anfiteatro Flavio e de' luoghi adjacenti. R. 1819). The arch of Titus (near the high road of the Via Sacra. *Bullet. d. Inst.* 1829. p. 56). Meta Sudans. *Templum Urbis*. Temple of Peace. Temple of Antonine and Faustina (San. Lorenzo in Miranda). 5. The Esquiline. Agger of Tarquin. Prætorian camp. Amphitheatrum Castrense. Nymphæum of Alex. Severus. Temple of Minerva-Medica. The arch of Gallienus. Painted house (of Lucilla?) §. 210. R. 4. 6. Alta Semita (Quirinal and Viminal). Baths of Diocletian and Constantine. Monte-Cavallo. 7. Via lata (westward from the Quirinal). 8. Forum Romanum (on the situation and extent of the Forum, *Sachse i. s.* 698. and the plan by Hirt, *Gesch. der Baukunst*, Tf. 23). [Bunsen *les forums de Rome* Mon. d. I. ii. 33. 34. *Annal.* viii. p. 207-281. ix. p. 12-50. By the same Restoration of the Rom. For. and of the magnificent fora of Cæsar and the emperors, *Beschr. Roms* iii. 2. s. 1-188.] Temple of Jupiter Tonans (?), of Saturn according to Niebuhr, confirmed by Bunsen. The so-called temple of Concord, and remains of the real temple of Concord, which probably Septimius Severus and his sons *restituerunt*. Arch of Septimius. Column of Phocas. So-called temple of Jupiter Stator. Basilica Julia. [Gerhard della Bas. Giulia ed alcuni siti del foro Rom. estratt. dalle *Effemer.* Letter. R. 1823. 8vo. His view confirmed by an inscription, *Bull.* 1835. p. 33.] So-called temple of Castor (three columns before Maria Liber.). Carcer Mamertinus (robur Tullianum, Leon. Adami's *Ricerche*. R. 1804. 4to. Capitolium (Zoëga, *Abhandl.* 331) and Arx (the southern summit of the hill, comp. Dureau de la Malle in *Millin's Ann. encycl.* ix. p. 17). Arco di Giano. Small arch of Severus. So-called temple of Vesta (S. Stefano on the Tiber, a peripteral tholus). So-called temple of Fortuna Virilis. Mouth of the Cloaca Maxima. Forum of Augustus (according to Hirt, Niebuhr and others; *Sachse* calls this erroneously the Forum of Nerva; Temple of Mars Ultor (*Sachse* assumes only one temple of the name). Forum of Nerva; temple of Pallas. Forum of Trajan; Column; Basilica Ulpia. 9. Circus Flaminius (the greatest part of the Campus Martius). The Saepta rightly conceived (in connexion with the disagreement of so many centuries at the same time) by Peter and *Ztschr.* f. A. W. 1839. S. 137. Theatre of Marcellus, near which stood formerly (Ant. Labacco, *Alcune notabili antiqu. di Roma*. V. 1584) a Doric peripteral temple. Portico of Octavia. Theatre of Pompey. Baths of Agrippa; Pantheon. Arch of Claudius. Column and temple of M. Aurelius. Obelisk on Mount Citorio. Mausoleum of Augustus. Obelisk in the Piazza del Popolo. 10. Palatium. Palatine palaces of the Emperors

(Scavo Rancurelliano, Guattani M. I. 1785. Genn. Ott.). Septizonium. Arch. of Constantine. 11. Circus Maximus. Circus (Bianchini, *Circi Max. iconographia*. R. 1728. fo.). 12. Piscina Publica (continuation of the Aventine). *Thermæ Antoninianæ*. 13. Aventinus. Pyramid of Cestius (Falconieri, *Thes. Ant. Rom.* iv. p. 1461). [Piranesi *Mon. de' Scipioni*, 1785. f. m.] 14. Transtiberina (Janiculum). Beyond the fourteen districts: Campus Vaticanus. Hadrian's Mausoleum. Basilica of St. Peter. On the Via Ostiensis: Basilica of St. Paul. On the Via Appia (Labruzzi, *Via Appia illustr.*): Monument of Cæcilia Metella. Tomb of Claudia Semne (Uhden in Wolf and Buttmann's *Museum* i. B. 534) and many others. [Di due sep. Rom. del secolo di Augusto scov. presso la tomba de' Scipioni dal Cav. G. P. Campana R. 1840. fol. Grifi *Sepolcro nella vigna Lozano* R. 1840. 4to.] *Columbarium* of the freedmen of Livia (works of Bianchini, Gori, de Rossi). Catacombs of the Christians. Circus of Caracalla (Bianconi, *Descr. dei Circi*. R. 1789. fo.). Fountain of Egeria (Wagner, *De fonte et specu Egeriæ*. 4to.). On the Via Nomentana: Basilica of St. Agnes. Tombs of Constantia and Helena. On the Via Flaminia: Tomb of the Nasones §. 210. R. 4. On the Via Aurelia: Painted sepulchral monuments of the Villa Corsini (in Bartoli), [of the Villa Pamfili, from which drawings were taken for publication and copies in colours at Munich in the United Collections, P. Secchi *Mon. Ined. di un Sepolcro di famiglia Greca scov. in Roma sulla via Latina*. R. 1843. fol. The paintings in Cav. Campana]

5. Worthy of especial notice: Villa Mattei on the Cælian Hill; Villa Giustiniani, now Massimi, eastward from Mount Cælius; V. Negroni and Altieri behind the Esquiline; V. Barberini behind the Quirinal; V. Ludovisi on the Pincian Hill, *collis hortulorum* (here lay the large Sallustian gardens, Gerhard's *Abhandlung* in Gerlach's edition of *Sallust*); V. Farnese and Spada on Mount Palatine; V. Corsini between the Janiculum and Vatican; V. Albani before the Porta Nomentana; V. Borghese before the P. Flaminia and Pinciana.

259. In the countries surrounding Rome, in LATIUM, the places which were selected by the emperors as country-residences, such as the splendid Antium, Tibur, also Lavinium (but not Alba Longa as we might have expected from Domitian's love of magnificence), are especially productive sources of works of art, without being so exclusively.

LATIUM. Kircher's *Latium*, fo. 1761. *Vet. Latii antiqua vestigia*. R. 1751, enlarged: *Vet. Latii antiquitatum ampliss. collectio*. R. 1771, not of much use. Bonstetten, *Voy. sur la scène des dix dern. livres de l'Enéide*. P. 1805. Sickler, *Plan Topogr. de la Campagne de R.* with text in 8vo. Weimar 1811. R. 1818. Nibby, *Viaggio antiq. ne' contorni di R.* R. 1819. 2 vols. 8vo. Sickler and Reinhardt's *Almanach aus Rom*. ii. s. 182. Tf. 13 ff. J. H. Westphal, *Die Röm. Kampagne*. B. 1829. 4to., with two maps. W. Gell, *Essai Topogr. des environs de R.* (v. *Ann. d. Inst.* ii. p. 113.)

In detail: GABII, Forum §. 295. [Temple of Gabii and Aricia, *Annali* xii. tv. D. p. 23. VEII, *Canina Descr. dell' ant. città di Veii* R. 1847, opera edita in pochi esemplari da distribuirsi in dono fol. p. 83 sqq. A list of the (175) works of sculpture and fragments found there in 1824 and purchased by the government.] Statues in V. Borghese §. 261. ALBA LONGA (Pira-

nesi's *Antich. di Alb. e di Cast. Gandolfo*), Emissary §. 168. R. 3. Tomb §. 170. R. 3. Singular urns (Tambroni and Aless. Visconti in the *Atti dell' Acc. Arch. Rom.* ii. p. 257. 317). LANUVIUM §. 191. PRÆNESTE, Suaresi, *Præneste antiqua*. R. 1655. Temple of Fortuna. Il tempio della Fortuna Prenestina ristaur. da Const. Thon, descr. da A. Nibby. R. 1825. 8vo. TIBUR, so-called temple of Vesta (Desgodetz, ch. 5), of the Sibyl, della Tosse. Supposed Villa of Mæcenæ. *Ant. del Rê, Dell' antichità Tiburtina*. R. 1611. Stef. Cabral and Fausto del Rê, *Delle ville e monumenti ant. della città e del territorio di Tivoli*. R. 1779. Villa of Hadrian, §. 191. Horace's Sabine country-house. Capmartin de Chaupy, *Decouverte de la Maison de Campagne d'Horace*. 3 vols. 8vo. Nibby, *Viaggio antiqu. alla villa di Orazio, a Subiaco e Trevi*, Mem. Rom. iv. p. 3—81. Le Antichità di Alba Fucense negli Equi, misurate e descritte dall' archit. Carlo Promis. Roma 1836, 8vo. *Bullett.* 1836. p. 76 (Road to Rome, the fortification, kinds of stone, temples, Tuscan basilica). TUSCULUM, catacombs, tomb of the Furia family. Considerable new excavations by Lucien Bonaparte. *Comp. Kunstb.* 1826. n. 3. [Canina *Descr. del Antico Tusculo*, 1841 fol.] CORA, Doric temple of Hercules. G. Antolini, *Opere T. i.*, 1. Piranesi, *Antichità di Cora*. R. 1761. fo. OSTIA, Lucatelli, *Diss. Corton.* vi. Harbours, §. 190. R. 2. Fea, *Relazione di un viaggio ad Ostia*. The same, *Alcune Osserv. sopra gli ant. porti d'Ostia*. Sickler's *Almanach* i. s. 284. ii. s. 231. 244. Excavations *Bull.* 1834, p. 129. *Archæol. Intell.* Bl. 1834. No. 61. ANTIUM, greatly embellished under Caligula and other Cæsars of the house of Augustus; Theatre and other remains. A mine of excellent statues, v. especially Winckelm. W. vi, 1. s. 259. and Fea *ibid.* 2. s. 320. Phil. a Turre Mon. vet. Antii. R. 1700. Fea, *Bull. d. Inst.* 1832. p. 145. Aphrodisium in the neighbourhood; where 23 statues were found in 1794. TERRACINA, Ruins on the heights.—Cyclopean walls, §. 166. G. A. Guattani, *Mon. Sabini V. I.* R. 1827. 8vo.

260. In LOWER ITALY the district skirting the gulf of Puteoli gives evidence not merely of the earlier Hellenic culture, but also of the magnificence and luxury of the Romans. As the Romans themselves sought at Neapolis the enjoyment of a free and comfortable Hellenic life, and willingly allowed the remains of it to continue, so also both worlds of art come here in contact in the ruins and tombs. But the most distinct view of ancient artistic culture, in the first century of the Christian era, is furnished by the cities which were buried by Vesuvius. Although here many a deviation may be deduced from earlier Hellenic influences and still subsisting Oscan nationality, we find, nevertheless, in the main, every thing analogous to the taste of the Roman capital, and if we mark out and fill up the features which Rome presents on a large scale, but more faintly, in accordance with the detailed aspect of Pompeii, we can form to ourselves a very accurate and animated picture of life at that time.—NORTHERN ITALY furnished a host of scattered ruins and mines of statues; the greatest number is to be found at Verona.

1. Rehfuës *Gemählde von Neapel und seinen Umgebungen*, 3 Th. 1808. Mormile, *Descr. della città di Nap. et dell' antichità di Pozzuoli*

con le figure degli edificj e con gli epitaſj che vi sono. N. 1670. Pozzuoli (Dicæarchia, Puteoli) rich in antiquities. Franc. Villamena, *Ager Puteolanus s. prospectus ejusdem insigniores*. R. 1620. 4to. P. Ant. Paoli *Avanzi delle antich. esist. in Pozzuoli, Cuma e Baiæ*. N. 1768. fo. Le antich. di Pozz., Baiæ e Cuma inc. in rami da F. Morghen. N. 1769. fo. Jorio, Guida di Pozzuoli. Serapeum, a monopteral temple with medicinal springs and numerous cells for incubation, probably built after the pattern of the Canobian temple (in Memphis also the Serapeum was at the same time a sanatory institution, Reuvens, *Lettres à Mr. Letr.* iii. p. 83, in the same way as at St. Cannart in the south of France), according to Andr. Jorio's work on the temple of Serapis. *Kunstbl.* 1824. n. 19. An older plan by Erdmannsdorf. Amphitheatre, aqueduct, piscina, tombs. The so-called temples of Venus and Diana (probably bath-halls), the piscina admirabilis, and other objects at BAIÆ. [In the street of tombs at Puteoli which is but little known, there have been many laid open of late years, with fine wall paintings, and others remarkable for their construction and design.] A theatre at MISENUM. Circus or amphitheatre of CUMÆ. Tomb with the supposed skeletons (§. 432). On the grotto of the sibyl at Cumæ especially Jorio, *Viaggio di Enea all' Inferno*. [General opinion, as it seems, places it wrongly; it is close by the acropolis of the oldest Cumæ, spacious, with a high stair hollowed out in the side wall, and leading up to a narrow seat; the temple of Apollo probably stood on a pinnacle of rock in the neighbourhood.] Galleries in POSILLIPO, §. 190. R. 1. ii. Rob. Paolini, *Mem. sui monumenti di antich. e di belle arti ch'esist. in Miseno, in Baoli, in Baja, in Cuma, in Capua ant., in Ercolano, in Pompeji ed in Pesto*. N. 1812. 4to. CAPUA, amphitheatre. [Rucca *Capua Vetere o sia descr. di tutti i mon. di C. ant. e particul. del suo amfit.* Nap. 1828.]

On the discoveries in CAPRI, Hadrava, *Ragguagli di vari scavi e scoperte de antich. fatte nell' isola di Capri*. N. 1793. 8vo. [1794. 4to.] Gori's *Symbolæ litter.* Decad. Rom. V. iii. p. 1. (Flor. 1748. vol. 1.) Ruins of a temple (?) in PANDATARIA.

2. The first discoveries which pointed to the BURIED CITIES were: the finding of the famous female statues (§. 199. R. 7) on the property of prince Elbeuf Emanuel of Lorraine, in the area of the theatre of Herculanium, about 1711; the discovery of the so-called house of Arrius Diomedes on the street of sepulchres at Pompeii when sinking a well, 1721; then the more fruitful discoveries at Herculanium, at the erection of a cheateau for Charles III., 1736. Herculanium, which is buried to a great depth, and whose forum lies under Resina, can only be explored like a mine, by means of shafts; Pompeii, on the other hand, which was but slightly covered, can be laid quite open. However, it was, for this very reason, especially after it was covered the first time with ashes, mostly despoiled of the more valuable objects by the excavations of the earlier inhabitants themselves. In the time of the French, the zeal which had almost become dormant received new life, and the excavation of the forum was undertaken. The more recent investigations began, after the forum was laid open, at the arch near the temple of Jupiter in the forum, and follow the streets leading northward from thence (Temple of Fortuna, Baths, Fullonia, House of the Tragic poet, House of the Faun).



More recent works §. 190. R. 4. 210. R. 3. Besides these, on **HERCULANUM**: Venuti, *Descr. delle prime scoperte dell' ant. città di Ercolano*. 1748. Works containing accounts, by Cochin and Bellicard, de Correvon, Ant. Fr. Gori, Winckelmann, Cramer. (Rosini) *Dissertat. Isagog. ad Hercul. Volum. explanationem*. Bayardi, *Prodromo delle antich. d'Erc.* N. 1752. *Le antich. di Ercolano*. N. 1757—92. i—iv. vii. *Pittura*, v. vi. Bronzi, viii. Lucerne etc. (Extract in German by Murr with outlines by Kilian.) *Antiquités d'Herculanum*, grav. par Th. Piroli et publ. par F. et P. Piranesi. P. 1804—6. 6 vols. 4to. On **POMPEII**: an interesting List by Weber, 1757. *Ann. d. Inst.* ii. p. 42. M. I. 16. Martini *Das gleichsam wieder auflebende Pompeii*, Leipz. 1779. 8vo. Gaetano, *Prospetto dei Scavi di Pompeii*, 8vo. Millin, *Descr. des Tombeaux, qui ont été découverts à Pomp.* l'a. 1812. Romanelli, *Viaggio da Pomp. a Pesto*. N. 1817. 2 vols. 8vo. Choulant, *De locis Pompei. ad rem medicam facient.* Lips. 1823. Cockburn, *Pomp. L.* 1818. Sumptuous work by Coldicutt. L. 1825. Bonucci, *Pompéi décrite*. N. 1828. Later information in Nicolini's M. Borbon, in Jorio, *Sugli Scavi di Ercolano*. N. 1827, and in the accounts in Schorn's *Kunstblatt*, 1825. N. 36. 1827. N. 26. [in the yearly *Ragguagli de' lavori della r. Accad. Ercol.* by Avellino since 1833.] Jorio *Plan de Pomp. et Remarques sur les édif.* N. 1828. Large map by Bibent. Guarini, on some monuments at Pompeii. Catalogue of works on Herc. and Pomp. in the M. Borbon. i. p. 1. [Excavations Bull. 1834. p. 145. from 1835—38 by H. W. Schulz *Annali d. Inst.* x. p. 145, continued in the Bull. 1841—42. R. Rochette *Lettre à Mr. Salvandy* P. 1841.]

**BENEVENTUM**, Triumphal arch, §. 191. R. 1. Vita, *Thes. Antiqu. Beneventanarum*. R. 1754. T. i. (Roman antiquities.)

3. In **UMBRIA**: **OCRICULUM**, very considerable ruins; bridge, theatre, amphitheatre, several temples. Excavations in 1777. Guattani M. I. 1784. p. 1 sqq. **NARNIA**, a beautiful bridge, of the Augustan period. **ASISIUM**, ancient temple, Maria della Minerva, Corinthian, of elegant design. G. Antolini, *Opere* T. 1. 2. Guattani 1786. p. xx. Göthe *Werke* xxvii. s. 186. Theatre, amphitheatre, circular temple. Supposed temple of Clitumnus. Schorn's *Travels*, s. 462. R. Venuti, *Osserv. sopra il fiume Clitumno* etc. R. 1753. 4to. **FERENTO**, in the district of Viterbo, a gate of the same description as the *αἰαί*, *Annali d. Inst.* ix. 2. p. 62. **TUDER**, so-called temple of Mars. *Memoirs* by Agretti and others, *Giorn. Arcad.* 1819. iii. p. 3. **FULGINIUM**, Pontano, *Disc. sopra l'antichità della città di Foligno*. Per. 1618. 4to. **FANUM**, Triumphal arch of Augustus, and another of Constantine. **ARIMINUM**, §. 190. R. 1. i. Fine bridge. Thom. Temanza, *Antichità di Rimini*. V. 1740. fo. In **ETRURIA**, little of consequence belonging to the Roman period. Amphitheatre at **ARRETIVM** (Lor. Guazzesi in the *Diss. dell' Acc. di Cort.* T. ii. p. 93) and at other places. In **PICENUM**: **ANCONA**, §. 191. R. 1. Peruzzi, *Diss. Anconitane*. Bol. 1818. 4to. Amphitheatre of **FALERIA**, *Giorn. Arcad.* lv. p. 160. Theatre of Fallerone in the March of Fermo Bull. 1836. p. 131.

In **UPPER ITALY**: **RAVENNA**, §. 194. R. 5. **PATAVIUM**, Ruins of a Corinthian temple (Ant. Noale, *Dell' antichissimo t. scoperto in Pad. negli anni 1812 e 1819*. Pad. 1827). **VERONA**, the immense amphitheatre. Maffei, *Degli Anfiteatri*. Desgodetz, *Les édif. ch.* 22. On new excavations, Giulari, *Relazione degli escavamenti* etc. V. 1818. 8vo. Arcus

Gavii et Gaviæ. Many other Roman buildings, §. 193. R. 7. Excavation, Bull. 1837. p. 173. A temple of Minerva etc. in the neighbourhood, *ibid.* p. 137. [MODENA and neighbourhood, Bull. 1846. p. 23. 1842. p. 145. 1843. p. 151. 1844. p. 178.] BRIXIA. Ottavio Rossi, *Le Memorie Bresciane*. Br. 1693. 4to. New discovery of a temple and large bronze figures. Dr. Labus, *Antologia* 1824. n. 43. [Labus intorno vari ant. mon. scop. in Brescia, *Relaz. del prof. R. Vantini*, Brescia 1823. 4to. Fort. Benigni Lettera sui scavi fatti nel circondario dell' antica Treja. Macerata 1812. 4to. 12 tav. In the court-house at Macerata 2 rows of statues, togati, one at Foligno, called Æsculapius, and in most towns some remnant of antiquity. Vari mon. dell' Italia (Milan, Brescia, Verona, Vicenza), *Annali* xi. p. 181.] Monti *Escav. Bresciane*. VELLEJA, a Forum. Antolini, *Le rovine di Velleja misurate e diseg.* Mil. 1819. fo. Amalthea i. s. 331. The monuments have for the most part been taken to Parma. [Excavations, Bull. 1842. p. 175. 1843. p. 161.] MEDIOLANUM, P. Gratidius, *De præclaris Mediolani ædificiis quæ Aænobarbi cladem* (1162) antecesserunt. Med. 1735. 4to. On the 16 columns near S. Lorenzo, a treatise by Grillon 1812. Amati, *Les antiq. de la ville de Milan*. Mil. 1821. and Succinte Mem. intorno le sedici ant. col. Mil. 1831. fol. [From a bath-hall, *Archæol. Zeit.* 1846. §. 389.] AOSTA, §. 190. R. 1. ii. SUSA, *ibid.* Millin's *Voy. en Savoie, en Piémont, à Nice et à Gènes*. P. 1816. His *Voyage dans le Milanois, Plaisance, Parme etc.* P. 1817. AQUILEJA. Bertoli, *Le antich. d'Aquileja profane e sagre*. Ven. 1739. fo. The three last vols. with the drawings lie unprinted in the possession of a private gent. at Venice; among them is the complete set of silver plate of the family of the Eusebii in the time of Constantine.] FORUM JULII, Museum of native objects. [Excavations, *Bullett.* 1835. p. 213. Antiquities of Pola, amphitheatre, temple of Roma and Augustus, arch of the Sergii in the *Antiq. of Athens* vol. iv. Stancovich *Della anfiteatro di Pola*. Venez. 1822. 8vo. Alason, *Pictures and Views of the Antiq. of Pola* 1819 fol.]

- 1 261. It is proper that the information regarding MUSEUMS with which we shall follow up the topographical details, should begin with Rome. With the prodigious riches of her soil Rome has acquired, especially through the wise regulation which prohibits works of ancient art from being carried away without the sanction of the government, public museums with which it will be long ere any others can vie in abundance of excellent and well-preserved objects, however rich Munich and the British Museum may be in rare and valuable works from Rome—an abundance compared with which all description must remain imperfect, and which must often cause the most interesting specimens to run the risk of being overlooked. On the other hand, the best days of private collections are over, the most distinguished have become ornaments partly of Italian
- 2 and partly of foreign capitals. In Northern Italy FLORENCE has been enriched by the Villa Medicis and Etruria, and VENICE principally by acquisitions from Greece, but also from the neighbourhood and from Rome; all other collections have
- 3 been deprived of such sources. But NAPLES [in addition to

the Farnesian] has superabundant native treasures, which are naturally concentrated there, and secure to that capital, next to Rome, an independent importance, and an interest for which no other collection can furnish an equivalent.

1. 60,000 statues or antiquities at Rome have been spoken of, nay, Lanzi goes as far as 170,000. Oberlin, p. 127. Jacobs *in loco*. s. 516.—The general works on antiquities at Rome by Cavalieriis and others, v. §. 37. Less important: Borioni, *Collectanea Antiq. Rom.* with explanations by Rod. Venuti 1735, mostly bronzes. *Antiquitatis Monumenta Rom. collecta et illustr.* a Conyers Middleton. L. 1745.—Ramdohr *Ueber Mahlerei u. Bildhauerarbeit in Rom.* 1787. 3. Thle 8vo. Lumisden, *Remarks on the Antiq. of Rome*, 1797. 4to. Gerhard, *Roms antike Bildwerke*, in the *Beschreibung Roms*. i. s. 277—355.

Statues in public places at Rome: before the Capitol M. Aurelius, the two basalt lions, the dioscursi (not excellent); the horse-tamers on Monte Cavallo; Pasquino and Marforio (a river-god, and Ajax with Patroclus. *Notizie di due famose statue di un fiume e di Patroclo*. R. 1789.) [Bonada Anthol. Diss. i. 1, *simulacrorum in urbe antiquitas*.]

#### COLLECTIONS.

##### I. PUBLIC.

###### a. In the CAPITOL:

Museum Capitolinum; founded by Clement XII., enlarged by Benedict XIV. and other popes. Chief work §. 38. Rich in hermæ of philosophers and the like. Palace of the Conservatori. [Platner in the *Beschr. Roms* iii, l. s. 107 ff. The Capit. M. S. 137—258. Ferd. Mori *Sculture del M. Capitol.* 2 T. R. 1806. 7. 4to.]

###### b. In the VATICAN:

M. Pio-Clementinum; opened by Clement XIV. by means of his treasurer Braschi, who as Pius VI. greatly enlarged it. Principal work, §. 38. Comp. Zoëga's remarks in Welcker's *Zeitschr.* i. s. 310. 373 ff. M. Chiaramonti added by Pius VII. §. 38. The Nuovo braccio constitutes a further enlargement, comp. *Kunstbl.* 1825. N. 32. (One of the newest acquisitions is the collection of the duchess of Chablais, with Bacchian sculptures from Tor Marancia on the Via Appia, Gerhard, *Hyperb. Röm. Studien.* s. 101). [L. Biondi I. Mon. Amaranziani 1843. fol. 50 tav. 142 s.—Additions, see Gerhard in the *Kunstbl.* 1825. s. 127 f.] The magazines also of the Vatican contain important objects [which have been now for the most part transferred to the new Lateran Museum. This museum was intrusted to father Secchi to publish]. Fea, *Nuova descr. de' mon. ant. ed oggetti d'arte nel Vaticano e nel Campidoglio*. R. 1819. 12mo. Gerhard and Platner, *The Vat. Mus. in the Beschr. Roms* ii, 2. s. 1—283. *Musei Etrusci quod Gregor. XVI. in Aed. Vat. constituit mon.* P. l. 2. R. 1842 f. m. Comp. H. Brunn. in the *Kunstbl.* 1844. N. 75 ff. It contains the collection of General Galeassi, one of the richest collections of gold ornaments, bronzes, clay figures, especially painted vases. The D'Agincourt collection of terracottas and a great number of Roman sculptures are in the casino in the gardens.

## c. In the COLLEGIUM ROMANUM:

M. Kircherianum, published by Bonnani, R. 1709. fol. M. Kirch. *Ærea illustr. notis Contucci*. R. 1763-65. 2 vols. fol. [Increased by Pater Marchi with rare bronze articles, and especially in the now very complete collection of *œs grave*.]

II. PRIVATE COLLECTIONS (comp. Vasi and the List in Winckelmann, Werke. Bd. vii.).

ALBANI, Palace and villa (§. 258. R. 5), which were filled with treasures of art by the Cardinal Alex. Albani, and of which Winckelmann (M. I.) and Zoëga (Bassir.) especially have made use. There is a catalogue. Memoirs by Raffei; Marini's *Inscr. Villæ Alban.* Many things are now gone to Paris and Munich, but still much remains. [Still one of the richest museums in the world and the finest of all. *Indicazione antiquaria per la V. Albani* ed. 2. in Rome 1803, by Fea. *Beschr. Roms* iii, 2. s. 455-565.]

BORGHESE, Palace and villa. The treasures of the villa were purchased by Napoleon, and therefore remained at Paris: new ones however are now collecting there again. *Sculture del palazzo della villa Borghese detta Pinciana*, R. 1796. 2 vols. 8vo. *Mon. Gabini della villa Pinciana descr. da Visconti*. R. 1797. in 8vo. Visconti's *Illustrazioni di Mon. Scelti Borghesiani*, edited by Cher. de Rossi and Stef. Piale. 1821. 2 vols. large fo. [*Beschr. Roms* iii, 3. s. 230-57. (Canina) *Indicaz. delle opere ant. di scolt. esist. nella v. Borghese*. R. 1840. *Beschr. Roms* iii, 3. 1842. s. 230-57., the recently united and enlarged collection. A. Nibby *Mon. Scelti di V. Borghese*. R. 1832. 8vo. maj.]

BARBERINI, Palace. Much has gone to England, the greatest part to Munich. *Tetii Ædes Barberinæ*. R. 1647. fo. A portion now in the Sciarri palace [in cellars]. Gerhard *Prodromus*, s. xv. Some things still remain.

MATTEI, Palace and villa. *Mon. Mattheiani* ill. a Rud. Venuti cur. I. Cph. Amadutio. R. 1776-79. 3 vols. fo. The best of it in the Vatican [several statues, busts, and bas reliefs which had come to Cardinal Fieschi, together with the two friezes from the palace of S. Croce, and two marble chairs from the palace Della Valle were sold by auction at Paris in June 1816].

GIUSTINIANI, Palace, the antiquities are mostly dispersed. *Galeria Giustiniana*. R. 1631. 2 vols. fo. [The first collection at Rome, a part of which was disposed of by public auction.]

FARNESE, Palace; villa on the Palatine, Farnesina in Trastevere. All the antiquities now at Naples. [A good number still remain in the palace, and some of these of considerable value.]

LUDOVISI, the excellent sculptures of this villa seem to be still there [all still. *Beschr. Roms* iii, 2. s. 577-91. Capranesi *Description des Sculpt. anc. de la V. Ludovisi*, Rome 1842. All the mon. have been extremely well designed by Riepenhausen for E. Braun].

MEDICIS, Villa. The most valuable objects taken to Florence about 1770.

[COLONNA, *Beschr. Roms iii*, 3. s. 170 ff.]

NEGRONI, Villa. The antiquities bought up by Jenkins, the famous dealer in works of art; the best in the Vatican.

ALDOBRANDINI, Villa, now Miollis. [*Indice de sculpture e della galleria—Miollis 1814. 4to.*] Work by A. Visconti.

[CORSINI, *Beschr. Roms iii*, 3. s. 604 ff. ROSPIGLIOSI.]

PANFILI, Villa; statues and busts. Villa Pamphilia ejusque palatium. R. fo. There are still [very] many things in it; also in the Casino Panfili.

[TORLONIA. P. Vitale Marmi sculp. esist. nel pal. di Giov. Torlonia Duca di Bracciano 3 T. Rom. 8vo. *Beschr. Roms iii*, 3. s. 155 f.]

Villas ALTIERI, Casali, Strozzi [Massimo], and many others. Palaces Braschi, Rondanini, Ruspoli (many things from these in Munich). Collections of Thorwaldsen, Kestner, Bollard, and others. Magazines of Vescovali, and others. [The Rondanini coll. was distributed among the heirs, every thing good in the Braschi was sold, part now in the Lateran Mus., some good works in the pal. Massimi alle Colonne, Chigi, Spada, the 8 basr. in E. Braun's *Zwölf Basr. R. 1845 fol.* The newest coll. of any importance is that of Cav. CAMPANA, the richest of all in gold articles and terracottas, rich also in curious vases, bronzes, &c. Marble works in the garden-house near the Lateran.]

In the ENVIRONS of Rome: Villa Mondragone in Frascati (probably does not now contain much). Colonna palace near Palestrina [nothing now]. Cardinal Borgia's Museum at Velletri (Heeren in the *Amalthea i* s. 311. Et. Borson, *Lettre, R. 1796.* [Vitæ synopsis Steph. Borgiæ cura P. Paol. a St. Bartolomæo. Rom. 1805. 4to. c. 5. 7.] Borgiana (on separate engravings in the Gött. and Bonn Libraries) has mostly been transferred to Naples. [Cardinal Pacca has formed a Museum Ostiense from the more recent excavations in Rome.]

2. FLORENCE, GRAND DUCAL Gallery, rich in statues (from the Villa Medici), vases, engraved stones, bronzes, Etruscan antiquities. Gori, §. 37. [Lanzi in the *Giorn. de' letter. Pisa 1782. T. 47. p. 1—212.*, also separately as *n. gall. di Fir.*] Reale Galleria di Fir. inc. a contorni sotto la dir. del S. Pietro Benvenuti, ed illustr. dai SS. Zannoni, Montalvi, Bargigli e Ciampi F. 1812. 8vo. Comp. H. Meyer, *Amalthea i* s. 271. ii. s. 191. iii. s. 200. The PITTI palace, Tableaux, statues, &c. de la Gal. de Flor. et du palais Pitti dessinés par Wicar (with explanations by Mongez). P. 1789. fo. Boboli garden. Ricciardi palace. [Some things in the Corsini, Rinuccini, Nicolini palaces and in the Guicciardini and Orlandini houses.]

[LUCCA, Osservazioni sopra alcuni ant. mon. di b. arte nello stato Lucchese. Lucca 1815. 8vo. PISA, P. Lusinio *Racc. di sarcofagi urne e altri mon. di scoltura del campo s. di Pisa, Pisa, 1824. 4to.* A list also in (Giov. Rosini) *Descr. delle pitture del campo s. Pisa 1810. 4to. 1837. 8vo.* FERMO, Mus. de Minicis, see *Giorn. scient. di Perugia, 1840. iii, 175. 1842. iv, 347*; in ASCOLI, by Msgr. Odoardi since the end of the 18th century.]

PESARO, Marmora Pisarense illustr. ab Ant. Oliverio. Pis. 1738. Lucernæ fictiles M. Passerii cum prolegg. et notis. Pis. 1739-51. 3 vols. fo. [Antiquities in the town-house at Onesimo.]

RAVENNA, Museo Lapidario in the archiepiscopal palace, bronzes in the public Library. There are many things scattered about in churches. [Archæol. Intel. Bl. 1833. s. 101.]

BOLOGNA, Antiquarium in the Library (Malvasia, Marmora Felsinea), enlarged by the confusedly mixed Museo Cospiano (Descrizione di Lorenzo Legati. Bol. 1677.) and more recent discoveries. Some things in the Zambeccari palace. Thiersch. s. 366. [(Schiassi) Guida al Mus. delle antich. d. reg. Univ. di Bol. 1814.]

FERRARA, Studio publico, some antiquities. Remnants of the M. Estense, in the collection of which Pirro Ligorio was employed. [C. Pancaldi La statua ed altri mon. ant. scavati a Macaretolo tra Ferrara e Bologna. Bologna 1839, 8vo.]

The palace of CATAJO, Collection of Marquis Obizzi. Thiersch, Reise s. 302-11. Descr. del Catajo fatta da Betussi. Ferr. 1669. 4to. [Cel. Cave-doni Indic. dei principali mon. ant. del r. Museo Estense del Catajo, Modena 1842. 8vo. C. Malmusi Mus. Lapidario Modenense Mod. 1830. 4to.] The Quirini Collection in villa ALTICCHIERO near Padua. Altic-chiero per Mad. I. W. C. D. R(osenberg). Pad. 1787. 4to. Kunstbl. 1829. N. 61 f.

VENICE, public collection in the vestibule of the library of St. Mark. v. §. 37. Bull. 1835. p. 159. Mus. Nani (the bronzes of which were purchased by Count Portales-Gorgier) above §. 253. R. 2. Mon. Gr. ex M. Jac. Nani ill. a Clem. Biagio. R. 1785. 4to. By the same, Mon. Gr. et Lat. ex M. Nani. R. 1787. 4to. Collezione di tutte le antichità—nel M. Naniano V. 1815. fo. Mus. Grimani, founded by Cardinal Domen. Grimani, 1497, containing many things found at Adria, now for the most part transferred to the public Museum (Millin's Orestéide). [The reliefs with Iphigenia now at Weimar.] The Contarini Collection has also become public. On the [Nani] collections in Casa Tiepolo (the coins of which have passed into the cabinet of antiquities at Vienna), Giustiniani alla Zechere, and in Weber's possession, see Thiersch Reisen in Italien i. s. 261 ff. On the Venetian collections generally, especially the Grimani and Weber, Rink, Kunstbl. 1829. N. 41-44. 60 f. [Collez. di tutte le antich. del Mus. Naniano 1815 fol. 46 pl. only in 50 copies. Ant. statue che in Ven. si trovano Ven. 1740. 8vo.] The Case Trevisani, Morosini, and others, shone at an earlier period. Fiorillo, Hist. of Painting in Italy, ii. p. 52 sqq. New Collections from the remains of the old, Bullet. d. Inst. 1832. p. 205. In Venice the inquirer everywhere meets Greek objects. The four brazen horses of St. Mark are said to have been brought from the hippodrome of Epel in 1204. On these, Mustoxidi sui quattro cavalli della basil. di S. Marco in Ven. 1816. 8vo. Treatises by Cicognara, Dandolo and A. W. Schlegel; Petersen Einl. 146. 325.

VERONA. Public collection founded by Sc. Maffei, in which antiquities of all sorts, Grecian from Venice, likewise Etruscan, stand side by side. Maffei, M. Veronense s. antiq. inscript. et anagl. collectio. Ver. 1749.

Collection of Marq. Muselli. *Antiquit. reliquiæ a March. Zac. Musellio Collectæ*. Ver. 1756. fo. Museum Bevilacqua, busts and reliefs (partly at Munich). [Cavaceppi Racc. ii. prefaz.] Former Museum of Count Moscardo, a medley of every thing (*Note overo memorie del M. etc.* Ver. 1672). Sc. Maffei. *Verona illustrata*. Ver. 1731. Count Orti di Manara *Gli Mon. Græci e Rom.—de' Conti Giusti*, Verona 1835. 4to. Bull. 1835. p. 206.

MANTUA, Bottani M. della R. Accad. di Mantova. Mant. 1790. 8vo. The Museum of Mantua, which was laid waste in 1631, and restored in 1773, contains many works in marble,—statues, busts, reliefs. D. G. Labus, M. della R. Accad. di Mantova. Mant. 1830–33. T. i. ii. comp. Bull. d. Inst. 1833. p. 117. [T. iii, 1837.] *Journ. des Sav.* 1835. p. 396.

MODENA, public collection of bronzes, coins, inscriptions. [Sarcophagi. A couple of statues also at Reggio.]

CREMONA, Isidor Bianchi, *Marmi Cremonesi*, Mil. 1792. 8vo.

BRESCIA, Mazzuchellianum M. a Com. Gaetano ed. atque illustr. V. 1761–63. 2 vols. fo. A collection in the area of the temple, §. 260. R. 3. is in the work. [Museo Bresciano illustrato. Brescia 1838 fol. (by Labus).]

PARMA, the former Farnesian treasures of art have gone to Naples since 1736; new ducal collection chiefly from Velleja. *Berliner Kunstbl.* ii. s. 14. [Antolini *De rovine di Velleja* P. 1. tav. 9., eight large statues. The museum has been of late continually increasing with fine vases, bronzes, gold articles, and coins. *Bronzes*, M. d. I. iii, 15. 16. *Annali* xii. p. 105. De Lama Guida al ducal M. di Parma.]

MILAN, Royal cabinet of coins (the Sanclementinian collection in it). Collections of antiquities by Pelagio Pelagi and Nizzoli. Bull. d. Inst. 1832. p. 202.

PAVIA, Collection of the University (a few statues, antiquities, coins). Equestrian statue of Marcus Aurelius (*Regisole*). [P. V. Aldini *Sulle ant. lapidi Ticinesi*. Pavia 1831. 8vo. and *Gli ant. marmi Comensi figurati e letterati*. Pavia 1834. 8vo.]

TORTONA, M. del S. Manfr. Settale. Tort. 1666. 4to.

TURIN, M. Taurinense, made use of in the M. Veron. of Maffei (who was instrumental in founding it). (*Ant. Rivautellæ et Io. Paulli Ricolvi*) *Marmora Taurinensia*. 1743. 47. 2 vols. 4to. On the present state of the Royal Sardinian collection, see Schorn, *Amalthea* iii. s. 457. [Millin, *Voy. en Savoie, en Piémont* 1816. i. p. 253 sqq. The large Egyptian coll. of the consul Drovetti purchased in 1822.]

In ILLYRIA: TRIEST, public museum [formed in 1834]. Collection of the late C. Ott. Fontana, coins and Apulian vases.

FUME, Collection of sculptures (chiefly from Minturnæ) in General Nugent's possession. Bull. d. Inst. 1831. p. 65.

3. NAPLES. Real Museo Borbonico negli Studj, contains the Farnesian treasures increased by additions from the buried cities, Puteoli and the

Magna Grecian domain of art, and also by the Museums Borgia, Vivenzio, &c. Fine works in marble, but especially pictures, vases, bronzes, glass-wares, precious and engraved stones. The very comprehensive R. M. Borbonico by Niccolini, Finati, and others, from 1824 to [45, already 14 vols. 4to.] Gargiulo, *Raccolta de' mon. piu interessanti di R. M. Borb. Neapel's Antike Bildwerke*, beschrieben von E. Gerhard, and Th. Panofka. Th. i. 1828. Catalogue by Jorio for the vases and old paintings. Finati II R. Mus. Borbon. 1817—23. 3 T. [2 Ed. 1842. Egypt. Mon. brass and marble works, and *Galérie des petits bronzes* 1843. The erotic and the obscene objects in the private cabinet were published at Paris in 1836. 4to., and by H. Roux and Barré in 1840. 8vo. In Cuma entdeckte Statuen, A. Ferri in the *Thes. Gronov. Burmann Antiq. Sicil.* ix. vol. 4.] Museum at PORTICI, the first reservoir into which the treasures of art from the buried towns found their way. Collection of Prince Giorgio Spinelli at Naples (especially terracottas from Greek tombs, Gerhard, *Prodr.* p. xiv. [The English minister Temple's collection of vases, together with numerous bronzes, &c., from Pompeii and Nocera; the Santangelo collection, one of the most considerable, that of the advocate Torrusio, principally from Nola,] and others. Magazines of vases (Gargiulo, de Crescenzi, Pacileo, especially Barone). Reliefs at Sorrento [on numerous sarcophagi in the episcopal palace].

IN SICILY: PALERMO, Mus. of Prince Castello di Torremuzza. Another in the former college of the Jesuits (?). Ciccio Carelli's collection of vases. Hirt, *Berlin. Kunstbl.* ii. s. 71. 1829. CATANIA, Prince Biscari's museum (vases, marbles, coins). Hirt, s. 67. Sestini *Descr. del M. del Pr. di Biscari.* F. 1776 and 1787. [Münter *Neapel u. Sicilien*, s. 421 ff. *Mus. of the Benedictines*, s. 410.] Collection of Can. Spoto. Hirt, s. 59 (also on other Sicilian collections). Palazzuola, §. 257. R. 5. [SYRACUSE, Bartell's *Reise* iii. s. 275. 617. Hughes *Trav. in Sicily, Greece* i. p. 48 sqq. Vases, terracottas, coins, &c., are found in many places in Sicily collected by some one or another, as at Lentini, Castelvetro, Girgenti, Contorbi, Sciacca. At Palermo the museum of the Jesuits certainly exists still, containing bronze vessels, vases, terracottas, and Roman sculptures, and there is a similar one in the monastery of the Benedictines in the neighbourhood. The public mus. is particularly distinguished for the metopes of Selinunte and a small number of important vases, and is increasing. Vases in the possession of Prince Trabia, the duke of Seradifalco. The Carelli and Torremuzza collections can scarcely be still extant.]

## 5. THE WEST OF EUROPE.

- 1 262. Of the other countries in Europe, FRANCE still possesses the greatest number of native works of ancient art. For, not taking into account the monuments of the Celts, which even evince a certain spirit of enterprise and a putting forth
- 2 of great energies for architectural objects, the south of France in particular is rich in remains of Roman civilization and love of art, to which belong very excellent works in architecture,



and also many good sculptures; ruder works, bronzes, terracottas, mosaics, vases, such as every corner of the Roman empire produced, are also of course to be found throughout France. While the antiquities found there form museums in the provincial towns, the capital of the kingdom can alone boast of a collection brought together from the chief lands of art, and which, after restoration of the plundered objects, is still a very splendid one in rightful possession. With regard to SPAIN, neither its native ruins and remains, nor the treasures of art acquired from abroad, are so well known as they seem to deserve.

1. The Druidical grottoes, altars (dolmens), tumuli, obelisks (peulvans), pierres branlantes, stone-coffins, stone-circles (chromlechs). The most prevailing monuments are the stone-circles, and the alleys at Carnac near Quiberon in Bretagne. Bretagne and the neighbouring islands, as the last seats of Celtic religious worship, are the richest in these. See especially Cambry, *Mon. Celtiques ou recherches sur le culte des pierres*, Caylus in the *Recueil*, especially T. v., and the fabulous book, *Antiquités de Vésone cité Gauloise* par M. le Cte Wlgrin de Taillefer. 1821.

The same monuments recur in England, especially Wales (cairns, menhirs, rocking-stones and kistvaens, similar to the German Hünenbetten), where Stonehenge produces a really imposing effect.

2. See especially Millin's *Voy. dans les départemens du Midi de la France*. P. 1807. 3 vols. 8vo. [Fiorillo *Kl. Schr.* ii. s. 242 ff.]; also Montfaucon, *Mon. de la Monarchie Française*. P. 1729. 5 vols. Maffei, *Galliæ antiqu. quædam selectæ*. P. 1733. 4to. The same, *De amphith. et theatris Galliæ*. Caylus, *Recueil*. Pownall, *Notices and descriptions of antiqu. of the Provincia Romana of Gaul*. L. 1788. De la Bauvaglière, *Grivaud de la Vincelle*. Lenoir, *Musée des Mon. Français*. I Partie. *Denkmäler der Römer im mittlgl. Frankreich* von C. L. Ring. Carlsr. 1812. 4to. *Mémoires de la Soc. des Antiquaires de Normandie*, and similar collections. There is more recent information given in Ferussac's *Bulletin*, Sect. vii. 1824—1833. [and of the Greeks, *Ann. d. Inst.* vol. x. p. 88. Autun, Lyon, Orange, Vienne, Carpentras, Rimes, Arles, and St. Remy. The *Mon. du Midi de la France* par Grangent, Duraud et Durant P. 1819. royal fol. 44 pl. a valuable work.]

MASSIGLIA, Grosson, *Recueil des Antiqq. et Monumens Marseillois*. Mars. 1773. [Notice des mon. ant. conservés dans le M. de Mars. 1803. 28 B. Again collected after the Revolution, Notice 1840, 8vo.] Notice des Tableaux et Monumens antiques qui composent la collection du M. de Marseille, 1825. NEMAUSUS (Nîmes), above §. 190. R. 1. ii. *Maison Carrée*, amphitheatre, fountains, so-called temple of Diana, mosaic pavement. Besides Clérissieu [and several older writers], Ménard *Hist. des Antiquités de la ville de Nîmes et de ses environs*. Nîmes 1825. New ed. by Perrot, 1829. (with a plan of the newly discovered portico around the maison carrée). [1840. Notice du Mus. de Nîmes 1841.] *Annali d. I.* vii. p. 195. GRENOBLE, Champollion-Figeac, *Antiq. de Grenoble* 1807. TOLOSA, *Mém. de l'Ac. de Toul.* T. i. [Du Mege *Descr. du Mus. des Antiquités de Toulouse*, Toul. 1835. 8vo.] ARELAS, ruins of a temple, am-

phitheatre. Aeguin, *Antiq. d'Arles*. 1687. (Vénus d'Arles). Uckert, *Geogr.* ii, 2. B. 434. [H. Clair Les mon. d'Arles ant. mod. 1837. 8vo. A theatre discovered a few years since, remarkable. *Bull.* 1835. p. 135. Veran, *Notice des anc. mon. d'Arles*. P. text. 4 pl. fol. Estrangin *L'amphithéâtre à Arles*, Marseille 1836. 8vo.] ARAUSIO (Orange), triumphal arch, theatre, amphitheatre, aqueducts. Gasparin, *Hist. de la v. d'Orange*. Or. 1815. and others. VIENNA, *Notice du M. d'Antiq. de la Ville de Vienne par le Sieur Schneyder*, fondateur et conservateur. LUGDUNUM, Spon, *Recherches des Antiq. de Lyon*. L. 1675. 8vo. F. Artaud (*Antiquaire de la Ville* (Description des Antiq. e des Tableaux dans le M. de Lyon, [Cab. des Antiques du M. de Lyon 1816, not complete] and other works. Ara Augusti, §. 199. R. 9. BIBRACTE (Autun), Thomas Bibracte s. Augustoduni mon. Lugd. 1650. Antiquities of SANTONES (Saintes), edited by Chaudruc de Crazannes. *Antiqq. DIVIONENSES* by Jo. Richard: P. 1585. VESUNNA (in Petrocoriis), R. I. NEBAC, *Annali d. I.* v. p. 327. BORDEAUX, Lacour, *Antiqu. Bordelaises*. Bord. 1806 (sarcophagi). PARIS, Roman bath. Strombeck, *Berl. Monatschr.* xiv. s. 81. Baths of Julian, *Berl. Mus.* 1837. n. 41 f. according to Q. de Quincy. Catacombs. The Relief with the Celtic (Esus and Cernunnos) and Grecian deities was discovered here in 1710. Baudelot, *Descr. des basr. trouvés depuis peu dans l'église cathéd. de Paris*. P. 1711, and *Hist. de l'Acad. des Inscr.* iii. p. 242. Montfaucon, *Mém. de l'Ac.* xvii. p. 249, &c. AUGUSTA SUES-SONUM (Soissons) has recently become remarkable by the discovery of interesting statues, §. 126. R. 5. *Bull. d. Inst.* 1833. p. 105. JULIOBONA (Lillebonne), theatre, recently laid open, statues found, *Kunstbl.* 1824. N. 36. *Bull. des Scienc. Hist.* 1828. Mars, p. 245, Nov. p. 370. 1829. Sept. p. 54. *Ann. d' Inst.* ii. p. 51. tv. agg. c. BERNAY (Department of Eure), silver vessels of a temple of Mercury, §. 311. BETHOUVILLE in Normandy, vessels of clay with reliefs from Homer, lately discovered and published by Le Prevost.

ALSATIA. Schöpflin, *Alsatia illustrata*, 1751. 2 vols. fo. The Schöpflin Museum (Oberlin, Schœpfl. M. 1773. 4to.) now belongs to the city. [Schweighäuser fils *Mém. sur les antiq. Rom. de la ville de Strasb.* 8vo. and *Énumération des Mon. les plus remarquables du Bas Rhin. et des contrées adjointes*, Stras. 1842. 8vo. Golbery and Schweigh. *Antiquités de l'Alsace* 1828. fol.] Brocomagus (Brumzt, Rom. baths), Niderbronn, Bersch (a pagan wall), Ell, and Ittenswiller are places where altars, vases and the like have been found.

3. The chief periods of this collection are:—1st. The time before the revolution, which dispersed the treasures of art in Paris and Versailles. [Francis I. bought in 1531, 120 antiques, Vasari vi. p. 405. Various works of art described by Montfaucon were destroyed in 1795 by the conflagration of the Abbey.] Claude Mellan and Etienne Baudet, *Recueil des Statues et des Bustes du Cabinet du Roi*. P. 2 vols. fo. (also many things that are not now in the Louvre). Separate Cabinets de St. Denis, de St. Geneviève (Felibien, *Mon. Antiques*. P. 1690. 4to.).—2d. The time when the finest statues from all parts of Italy were united in the Louvre. Besides the works mentioned, §. 38: Lenoir, *Descr. histor. e chronol. des mon. anciens de sculpture déposés au M. de Paris*, 4 vols. 8vo. *Le Grand, Galleries des Antiques*, P. 1803. 8vo. Landon, *Annales du Musée*, 1800—1809. 17 vols. 8vo. *Seconde Collection*, 1810—21. 4 vols. [Filhol

Galerie du M. Nap. redigée par. Jos. Lavallée 1804—15. 10 vols. small 4to. 120 numbers each with 5 paintings and 1 work of sculpture.] Especially useful: Mon. Ant. du M. Napoléon dessinés par Piroli, publ. par Piranesi (with explanations by Schweighäuser the Younger, [under the superintendence of Visconti] then by Petit-Radel). P. 1804. 4 vols. 4to.—3d. The period since the restitution. The old collection; the Borghese articles; many from the Albani collection; those of Choiseul-Gouffier [of which there is a Catal. by Dubois 1818.]; many from Greece, §. 253. R. 2. •Recently opened Egyptian Museum containing the second Drovetti collection. Descr. des Antiques du M. Royal, commencée par — Visconti, continuée par M. le Cte Clarac, P. 1820, new ed. 1830. Clarac's Musée de Sculpture antique et moderne, will, besides those in the Louvre, contain a very comprehensive collection of statues and busts. [The statues of the Museums of Europe from pl. 395 in the 3rd to 991 in the 5th vol. of plates, where the Iconography of Egypt, Greece, and Rome begins. As to the text there has only appeared to the half of the 3rd vol. Waagen Kunstw. u. Künstler in Paris. B. 1839. The sculptures of the Louvre criticised in chronological succession. The vases in the mus. of Charles X.]

Besides the Louvre the CABINET des Médailles, together with the splendid treasure of coins, likewise contains gems, cameos, bronzes and other antiques,—objects partly described by Caylus and Millin. Notice des mon. exposés dans le Cab. des Médailles et antiques de la Bibliothèque du Roi. Nouv. éd. accomp. d'un recueil de planches. P. 1822. 8vo.

Among the PRIVATE COLLECTIONS, those of the Duke of Blacas (the gems from the Barth collection, Panofka's M. Blacas. Vases Peints. Cah. 1—4. fo.), of Count Pourtalès (§ 261. R. 2), Panofka Antiques du Cabinet du C. Pourtalès-Gorgier P. 1834. 41 pl. Bull. 1835. p. 97. [Collections of Mr. le Comte Pourtalès. G. Antiquités P. 1844. 8vo] of Durand (vases and bronzes; the earlier collection is incorporated with the royal), of Baron Beugnot (vases, bronzes), of Révil (bronzes, coins and gems,) are the most important. [Catal. by de Witte, Cab. Durand 1836, for sale. Vases peints et bronzes (of the Pr. di Canino) P. 1837, (for sale),—likewise of Mr. de M(agnoncourt) P. 1839 (also sold 1841), and of M. le Vic. Beugnot P. 1840.] The very miscellaneous collection of Denon [published in a large and sumptuous work] is now scattered. Dumersan, Description des Médailles ant. du cab. de feu M. Allier de Hauteroche, 1829. 4to.

4. SPAIN. Travels of Puer, Swinburne, Dillon. Bourgoing's Tableau de l'Espagne. Florez, Esp. Sagra. Laborde, Voy. pittor. et histor. de l'Espagne. P. 1806 and 12. 2 vols. fo. Comp. the literary notices in Westendorp and Reuvens, Antiquiteiten ii, ii. s. 274. [At Madrid Apollo and the nine Muses Descripzion y breve expl. de las estatuas—de los r. jardines de S. Ildefonso 1803. p. 41, in Laborde i. Taf. 11. Barcellona iii. pl. 59. Tarragona, three torsi at Valencia, Mosaique d'Italica pl. 22. Noticia Historico-Artistica de los Museos del em. Cardenal Despuig existentes en MALLORCA por D. J. M. Bover, Palma 1844 (54 inscriptions chiefly Roman, about 140 statues, busts, reliefs, for the most part derived from the excavations near Aricia in 1791. P. 128—riquezas arqueológicas que hasta ahora han sido casi del todo desconocidas.)]

Ruins of *BARCINO* (so-called temple of Hercules); *TARRACO* (a kind of Cyclopean walls, amphitheatre, aqueduct, palace); *CALAGURRIS*, (Llor-ente, Mon. Romano descubierto en Calahorra. Madr. 1789); *SAGUNTUM*, (Theatre, circus, a work on them by Palus and Novarro); *VALENTIA* (Collection of antiquities from the neighbourhood in the archiepiscopal palace. Tychsen, Biblioth. der alten Litt. und Kunst. i. s. 100); *SEGOVIA* (aqued.); near *AUGUSTOBURGA* (Talavera la Vieja); *CAPARA* (triumphal arch); *NORBA CÆSAREÆ* (? Alcantara; bridge, temple); *EMERITA* (several temples, theatre, amphith., aqueducts, cisterns); *ITALICA* (Laborde, Descr. d'un pavé en mosaïque déc. dans l'anc. ville d'Italica, P. 1802). Descubrimiento de los pavimentos de Rielves fol. Arabesques, meanders and the like without figures. [P. Arnal on the mosaics of Rielves and Jumilla. Ivo de la Cortina Antiquidades de Italica, Sevilla 1840. 8vo. with 5 pl.] In *PORTUGAL* a Rom. theatre at *OLISIPO* (Memoir by Azevedo).

Ancient statues in *ILDEFONSO* and the gardens of *Aranjuez*. Coins and gems in the Royal Library. Private collection of statues belonging to the Duke of *Medina-Celi*. The *Odescalchi* collection has come to Spain, through the queen *Christina*. See Notes to *Winckelmann*. *M. Odescalcum*. R. 1747. 1751. fo., engr. by P. S. Bartoli, Text by Nic. Galeotto (also contains the earlier published *Gemme d'Odescalchi*. fo.). *Médailles du Cabinet de la R. Christine*. A' la Haye, 1742. fo.—Tychsen in loco, s. 90 ff.

- 1 263. *ENGLAND* in like manner possesses many scattered remnants of Roman civilization which took root there very
- 2 early and very deeply; but it unites in a great national museum the most important collection of genuine Greek sculptures in existence, with many acquisitions from Rome
- 3 and Lower Italy. The numerous collections which are dispersed over the country,—few of them accurately, many of them not at all known,—are principally the results of traffic in art (especially by *Jenkins*) and restoration workshops at
- 4 *Rome* (chiefly *Cavaceppi's*). Of greater interest in a scientific point of view, although less extensive, are many collections which have recently been formed by travellers in Greece itself.

1. *Cambden*, *Britannia*. L. 1607. fo. *Gordon*, *Itiner. Septentr.* L. 1727. *Horsley's Britannia Romana*. L. 1732. fo. *W. Roy*, *The Military Antiqu. of the Romans in Britain*. L. 1793. fo. *W. Musgrave*, *Antiqq. Britanno-Belgicæ*. *Lyson's Reliquiæ Brit. Romanæ*. L. 1813. fo. The *Archæologica Britannica* in numerous essays (see *Reuss*, *Repert.* p. 39). The fifth room in the *British Museum* contains Roman sepulchral antiquities.

Traces of temples, amphitheatres, baths, castles, roads, tombs, dwelling houses (mosaic pavements) in different places. In London mosaics have been found under the Bank and the India House. *RUTUPÆ* (*Richborough* in Kent), *Jo. Battely*, *Antiqu. Rutupinæ*. Oxf. 1745. *ANDERIDA* (near *Beachy Head*) in *Sussex*. *AQUÆ CALIDÆ*, *Lyson's Remains of two temples at Bath* and other Rom. Antiqu. discovered. L. 1802. fo. *Lyson's figures of mosaic pavements disc. at Horkston* in *Lincolnshire*.

L. 1801. fo. By the same, *Account of Rom. Antiqu.* discovered at Woodchester in the county of Gloucester. 1796. fo.

2. The principal constituent parts of the *BRITISH MUSEUM* are: 1st. An old collection founded by Hans Sloane. 2d. One of the Hamilton collections of vases, together with bronzes and utensils from Lower Italy. 3d. The Egyptian monuments mostly captured by Nelson. Engravings with a descript. account of Egyptian monuments in the British Mus. collected by the French Institute in Egypt and surrendered to the British forces (the drawings by W. Alexander). 4th. The Townley collection of marbles and terracottas [since 1810; on this collection G. Forster's *Ansichten von England* s. 181 ff.]. 5th. The Elgin collection (§. 253. R. 2.) with other new purchases, especially the Phigalian reliefs. 6th. The Payne Knight collection of bronzes, gems, coins (Numi vet. M. R. P. K. asservati. 1830, comp. *Ann. d. Inst.* iv. p. 353). The great treasure of old coins (Haym, Combe) has also been thereby augmented with very rare and excellent pieces. The chief work §. 38. Descr. of the collection of anc. terracottas in the Brit. Mus. L. 1818. Synopsis of the Brit. Mus. [47. Ed. 1844. The Lycian Museum §. 90\*.]

3. In *OXFORD* the *Marmora Pomfretiana*, the *Arundeliana* (chiefly inscriptions), the *Ashmolean M.* (native antiquities). Some things in Ratcliff's Library and Christ-church college. (Browne and Chandler) *Marmora Oxoniensia*. Ox. 1763. fo. At *CAMBRIDGE*, some objects in Trinity college; the Clarke collection in the vestibule of the public library (above §. 253. R. 2).

Lord Pembroke's collection at Wilton near Salisbury very considerable, rich in busts (mostly with wrong names). Two accounts of it by Kennedy and Richardson, *Ædes Pembrokianæ* 1788. 8vo. Lord Egremont's collection at Petworth, *Amalthea* iii. s. 249. As to the Blundel collection at Ince near Liverpool, on which there exists a work of copperplate engravings, 2 vols. fo., *ibid.* s. 48. Collection of the Duke of Bedford in Bedfordshire, *Outline engravings and Descriptions of the Woburn Abbey marbles*. [1822. 48 pl.] Gött. G. A. 1827. N. 185. The Duke of Marlborough's collection of gems at Blenheim. In London the Lansdowne collection, containing very excellent things (*Amalth.* iii. s. 241), and the Hope collection (which, besides statues, contains the second Hamilton collection of vases.) There are many things from these collections (Payne Knight's) in *Specimens*, §. 38. On collections of an earlier date: *M. Meadianum*. L. 1755. (Ainsworth) *Mon. Kempiana*. L. 1720. 8vo. *Middletonianæ Antiqu. cum diss.* Conyers Middl. Cant. 1745. 4to. [Sam. Lysons, the *Mosaics in England*.]

4. Of this description is the Worsley collection at Appuldurcombe in the Isle of Wight. *M. Worsleyanum* (Text by Visconti). 2 vols. fo. L. 1794. [published at Darmstadt by W. Eberhard and H. Schäffer, 6 nos. fol. Mus. Worsleyano, Milano 1834. 8vo. 2 vols.] The House of Lord Guilford contains (if they are still there) many valuable objects from Greece. The small private collections of Leake, Hawkins, Burgon, Fiott Lee (golden ornaments from Ithacan sepulchres), Roger. [Sir John Sloane, publ. L. fol. The Burgon coll. chiefly of terracottas and vases from Greece, now in the Brit. Mus. On the other hand, that of Mr. Thos. Blayds at Eaglefield Green near Windsor, containing the Pizat-

ti vases from Florence is now not inconsiderable, also that of Lord Northampton. The Coghill vases were sold at London in 1843.] Collections of coins—Lord Northwick's, §. 132. R. 1., Thomas's [sold by auction in 1844]. Egyptian antiquities in the possession of Lord Belmore, Banks and others. [Engraved stones in the possession of Sir R. Worsley, the Duke of Devonshire, C. Carlisle, Jos. Smith.]

J. Dallaway, *Anecdotes of the arts in England*. L. 1800. In French with Notes by Millin, Paris 1807, contains nothing but rude and uncritically prepared catalogues. Göde, *England, Wales, Irland und Schottland*, 1805. 5 bde., Spiker, *Reise durch England, Wales und Schottl.* 1818. 2 bde. [*Waagen Kunstwerke und Künstler in England*. B. 1837.]

## 6. GERMANY AND THE NORTH.

- 1 264. In GERMANY,—where museums have now come to be regarded as public and patent institutes of national civilization,—in addition to the Dresden collection of statues which has been for a long time the chief and much-famed central point of archæological studies for our native land, and the Vienna cabinet, which vies with that of Paris in engraved stones and coins, two new collections have very recently risen to the first rank, supplementing and completing the archæological materials in the most satisfactory manner, the one by its fine historical succession of statuary monuments, the other by its comprehension of the most different classes of ancient products of art. The native remains of Roman culture in the provinces beyond the Danube and in the *agri decumates* on this side of the Danube and the Rhine, however important they may be historically, excite nevertheless but seldom an artistic interest.

1. Zur Gesch. der Sammlungen für Wiss. u. Kunst. in Deutschland by G. Klemm, Zerbst 1837, very complete as regards external information. The great mass of the antiquities at DRESDEN were purchased in 1725 from the princes Chigi, many things afterwards from the Albani collection; the Herculanian women (§. 260. R. 2) from Eugene of Savoy. Engraved works §. 37. 38. Besides, J. Casanova, *Abh. über alte Denkmäler der Kunst*, besonders zu Dresden, Leipz. 1771. 8vo. *Beschreibung der Chf Antiken-Gallerie in Dresden*, von J. Fr. Wacker und J. G. Lipsius. Dresden 1798. 4to. (Hase) *Verzeichniss der alten und neuen Bildwerke in den Sälen der Königl. Antiken-Sammlung zu Dresden*. Dr. 1833 [1839. 5th Ed.], in 12mo. (many things determined with more accuracy). [Observations in the *Kunstbl.* 1827. N. 11.] H. Hase *Bei Wiedereröffnung der k. Antiken-Samml. zu Dresden im Mai 1836. Nachrichten zu ihrer Geschichte*. Hirt, *Kunstbemerkungen auf einer Reise nach Dresden u. Prag*. 1830. s. 128. [Idem in the *artist. Notizenblatt of the Abendzeit.* 1830. N. 22.]

The Royal cabinet of antiquities at VIENNA contains, besides the great

collection of coins (Eckhel's Cat. M. Cæsareo-Vindobonensis 1779. Numi anecd. Syll. i. 1786. Great manuscript work by Neumann), which is constantly increased by discoveries from the whole empire (golden medals of the time of Constantine, Steinbüchel, Not. sur les médailles Rom. en or du M. I. R. 1826, 4to.) and by purchases (comp. §. 261. R. 2), and the splendid treasure of camcos, intaglios and pastes (Eckhel, Choix des pierres gravées du Cab. Imp. des ant. représentées en 40 pl. 1788, fo), several antique vases of silver (§ 200. R. 2) and gold (large Byzantino-Sclavonian gold-vase from Hungary), fine bronzes and terracottas, a considerable collection of vases into which the great Lambert collection has merged (Al. de Laborde, Coll. des Vases Grecs de M. le Cte de Lambert. 1813. 1825. 2 vols. fo.), and several interesting statues and busts (§. 121. R. 2. 199. R. 6. 380). Some things came from the collection of the eminent connoisseur Barth. Besides, a collection of Roman busts, altars, and tomb-stones in the *souterrains* of the temple of Theseus in the public garden (Steinbüchel Beschr. des Theseums. 1829), and Egyptian antiquities (Steinbüchel Beschr. 1826. Scarabæi §. 230. R. 2). Some ancient sculptures and bronzes in the Ambras collection. Of older date, the M. Francianum (mostly gems), 2 vols. 8vo. with preface by Wolfg. Reiz. The collection in the monast. of S. Florian, formerly that of Apostolo Zeno, Arneth in the Wiener Jahrb. 1838. 8vo. Anz. S. 40. [J. Arneth, Das K. K. Münz cabinet Wien 1845. (Catalogue of the vases, bronzes, gold and silver vessels, engraved stones). Beschr. der im cabinet zur Schau ausgelegten Münzen u. Medaillen, 1845. Beschr. der zum—Cab. gehörigen Statuen, Büsten, Reliefs, Inschr., Mosaiken 1845. 8vo.] —Former collection of the emperor Rudolph II. at Prague.

At MUNICH the Glyptotheca is formed from recent purchases of the Æginetan statues, excellent sculptures from Roman villas (§. 261. R. 1) and the Barth collection, likewise Etruscan (§ 173. R. 2) and Egyptian works. Kunstblatt 1827. N. 58. 1828. N. 33—48. 1830. N. 1. 3. 4. Klenze and Schorn, Beschr. der Glyptothek. 1830. Antiquarium in the Palace, consisting of Roman busts and bronzes [chiefly modern]. Comp. Kunstblatt 1826. N. 12. Jahresberichte der K. Bayerschen Academie. A cabinet of coins in the Academy augmented by the Cousinéry collection. A fine collection of vases in which are said to have been merged that of Madame Murat, the Panettieri of Agrigentum, and the Feoli from Volci, is not yet available. [Now exhibited in 5 apartments. There were also purchased 60 of the 100 last discovered vases of Prince Canino, among which there are some very remarkable ones. The so-called United Collections in the old gallery in the palace garden, containing remarkable objects from Greece, a coll. of terracottas from Sicily (Centorbo) and the Fogelberg coll. from Rome, and consisting of 500 articles, bronzes and other objects. Catal. München 1848.]

In BERLIN there were some time ago 1. The chamber of art in the Royal palace, with bronzes, gems, coins (which have been also recently increased), partly from the Palatine collection (Laur. Beger, Thesaurus Palatinus. Heidelb. 1685. Thes. Brandenburgicus. B. 1696). Here was also 2. Baron Stosch's Dactyliothea which was purchased by Frederick II. (Gemmæ ant. artificum nominibus insignitæ cum expos. Stoschii. Amst. 1724. fo. Winckelmann, Descr. des pierres gravées du Baron de

Stosch. F. 1760. 4to. *Choix de pierres grav. de la coll. du Baron de Stosch accomp. de notes par Schlichtegroll.* Nürnberg. 1798, also in German. Many impressions from these in Lippert and Tassie, and in a new collection. *Verzeichniss der gesch. Steine in dem K. Mus.* 1827. Göthe, *Werke* xliv. s. 72). 3. Statues in the palaces of Berlin, Potsdam and Sans-Souci, especially the so-called family of Lycomedes, from Cardinal Polignac's bequest (*Recueil de Sculpt. ant. Gr. et Rom.* [1753. 8vo.] 1754. 4to.) purchased by Fred. II. (Levezow über die Familie des Lycomedes. B. 1804). Oesterreich, *Descr. des deux Palais à Sans-Souci*, 1774. 8vo. Krüger, *Antiqu. du Roi de Prusse à Sans-Souci.* B. 1769. fo. To these have been added in more recent times 4. The great Koller collection of vases from Campania, Lucania and Apulia, likewise terracottas, bronzes, glass articles. Levezow in the *Berl. Kunstbl.* i. s. 341. ii. s. 4; 5. The M. Bartoldiano (*descr. dal D. T. Panofka.* B. 1827. 8vo.), consisting of bronzes, vases, terracottas, glass articles and pastes. *Berl. Kunstbl.* i. s. 315; 6. Several smaller collections of vases (Count Ingenheim, also statues; Henin); 7. A number of statues recently purchased in Italy; 8. The Dorow (Magnus) collection of vases, chiefly from Volci (R. Rochette, *Journ. des Savans* 1829. p. 131. Dorow, *Einführung in eine Abtheilung der Vasens. des K. Mus.* B. 1833). All this now forms the great Royal Museum. Comp. Levezow, *Amalthea* ii. s. 337. iii. s. 213. Catalogues by L. Tieck and Levezow. *Gött. G. A.* 1830. N. 202. [by Gerhard Berlin's *Ant. Bildwerke Beschr.* B. 1836. 1 Th. Sculptures and vases. Recently acquired ancient monuments 1—3 Heft 1836. 40. 46, Vases to No. 1922. Works on Vases §. 321. R. 5. The vases in 1834 by Levezow, the intaglios by Tölken 1835. The terracottas published by Panofka 4. B. 1842.] There remains separate from it a considerable collection of Egyptian antiquities, formed by Baron Minutoli (*Hirt Zur Würdigung der von dem Gen. Freih. v. Minutoli eingebrachten Sammlung.* B. 1823), Count Sack and Passalacqua (*Catal. Raisonné et historique des antiqu. découv. en Egypte par M. J. Pass.* 1826. 8vo.).—Private collection of W. v. Humboldt (sculptures) at Tegel.

CASSEL, Mus. Fredericianum contains several excellent statues, many gems and some fine bronzes. Many antiquities were acquired from Attica about 1687. Diet. Tiedemann, *Dissert.* iii. Cass. 1778 sqq. 4to. Völkel in *Welcker's Zeitschr.* i, 1. s. 151. [Stuhl Uebersicht des Museum zu Kassel.]

BRUNSWICK, Ducal Museum, marble busts, bronzes, the Mantuan vase, [missd since the flight of the second last duke, who denies however that he took it with him. Its value is enormous.] Montfaucon, *Ant. expl.* ii. 78. Eggeling, *Mysteria Cereris et Bacchi*, 1682. Meurs. *Eleusin.* ii. p. 525. Vase d'onix antique . . . dessiné par P. G. Oeding, gravé par M. Tyroff. [Niedmann in the appendix to *Denkwürdigkeiten u. Reisen des Obr. v. Nordenfels* 1830. Böttiger *kl. Schr.* ii. S. 306. Tf. 4. Gerhard *Ant. Bildw.* Tf. 310, 2. S. 73. f. *Kunstbl.* 1827. S. 375 ff.] Comp. §. 358.

HANOVER, the Wallmoden collection. [Nachr. von einer Kunstsamml. in Hanover 1781. 78 s.] Heads of the emperors in the garden at Herrnhäusen.

AROLSEN, rich collection of bronzes and coins in the Prince of Waldeck's palace. Gerhard, *Kunstbl.* 1827. N. 87 ff. [On the marbles of this



coll. Jahrb. des Alterthumsvereins zu Bonn, v. §. 348. WÖRLITZ, since 1806. Apollo and the Muses, statues from Herculaneum, basreliefs, painted vases, &c.]

GoTTA, large collection of coins. Liebe, Gotha Numaria. Amst. 1730. fo. [Considerable recent purchases. Catal. by Fr. Jacobs.]

The ERBACH collection at Erbach in the Odenwald.

DARMSTADT, some busts and antiquities in the palace. Göthe, Werke xliii. s. 389. [Ph. Walther des G. H. Mus. zu D. der Antikensaal. 1841. 8vo.]

2. Comp. Oberlin, Orb. Ant. p. 62. Schweighäuser in the Kunstblatt 1826. N. 86 ff. On the ruins of TREVES, §. 193. R. 7. Porta Nigra, amphith., baths, bridge over the Moselle, Roman walls (so-called palace of Helen) in the cathedral, pagan tower. Collection of antiquities in the Gymnasium and in the Porta Nigra. Brower, Antiqu. et Annales Trevirenses. Col. 1626. Alterthümer u. Naturansichten im Moselthale bei Trier, gez. von Ramboux, erkl. von Wyttenbach. 4 Liefer; Trier u. München. [Wytenb. Neue Forsch. Trier 1835. 2 Ausg. 1844. Ueber das Alter der Moselbrücke 1826. 4to. Ch. W. Schmidt, Röm. Byzant. u. German. Baudenkmäler in Trier 1 Lief.] Steininger Die Ruinen am Althor zu Trier 1835. A theatre? Quednow, Trierer Alterthümer. 1820. Th. v. Haupt, Panorama von Trier. 1834. Monument of the Secundini at Igel. Drawing by Hawich, with explanatory text by Neurohr. Treves 1826. Work by C. Osterwald. Cobl. 1829. [by L. Schorn in the Abhdl. of the K. Bayerischen Akad. der W. philos. Kl. i. s. 257. 1835.] Göthe xliv. s. 180 fo. AIX-LA-CHAPELLE, Roman columns in edifices of Charlemagne. Sarcophagus with the rape of Proserpine. COLOGNE, Roman towers in the wall of the city. Cabinet of antiquities of Wallraf (Göthe xliii. s. 315) and in the college of the Jesuits. [Xanten Fiedler Röm. Antiq. des Notars Houben zu Xanten, Denkmäler von Castra Vetera u. Col. Trajana. Xanten 1839 fol. Antike Erotische Bildw. 1839 fol. (of the same coll.) By the same: Gesch. u. Alterth. des untern Germaniens i. Essen. 1824. 8vo. Die zu Cleve gesammelten Alterth. B. 1795. 8vo.] BONN, Collection of the University; many things from the Roman station near Wichelshof. Dorow, Denkmale Germanischer und Röm. Zeit in den Rheinisch-Westphäl. provinces, 1823. 4to. Roman baths at ANDERNACH. SAYN, Antiqu. Saynenses a L. Ph. de Reyffenberg. a. 1684, coll., ed. 1830. Collection at NEUWIED, Dorow, Röm. Alterthümer bei Neuwied 1827. COBLENZ, Count Rannesse's collection of bronzes and other antiquities. Roman tower at RODESHEIM. WIESBADEN, the Nassau Society's collection of antiquities. Annalen des Vereins für Nassauische Alterthumskunde u. Geschichtsforschung hft. i. 1827. Dorow, Opferstätten und Grabhügel der Germ. u. Röm. am Rhein. 1819. 20. HEDDERNHEIM, Ruins of a castra stativa. Habel, Annalen i. s. 45. comp. §. 408. [Jahrbücher des Vereins von Alterthumsfreunden im Rhein-Lande Bonn. 1842-47. 10 hefte.]

MAYENCE, Eichelstein in the citadel, other architectural remains (on the Kestrich). Roman aqueduct near Zahlbach. Collection in the Library, in which there is likewise a composite capital from Ingelheim (comp. Aix-la-Chapelle). Private collection of Emele, Beschreibung Mainz, 1825. [with 34 pl. Malten Ausgrabungen in und bei Mainz, 1842. 8vo.]

Das Mainzer Mus. Alth. Verein zu Bonn ii. s. 50.] Discoveries at ASCHAFFENBURG (Hein). Knapp, Röm. Denkmäler des ODENWALDES. 1813. Alberti, von Wanstadt, Mayer, Eisenherz, Graff über Röm. Alterthümer am obern Rhein, Heidelberger Jahrb. 1838. s. 1125. Wilhelmi. [Pauli die Römischen u. Deutschen Alterth. am Rhein. i. Rheinhessen, Mainz. 1820.] MANNHEIM, Antiquities from Mayence, Godramstein, Neuburg on the Danube and elsewhere. [Gräff Das Antiquarium in Mannheim 1839. i. ii.] SPIRE, public collection. Beschr. von J. M. König. 1832. CARLSRUHE, collection of bronze figures and the like. [Ulrichs Alterth. Verein in Bonn ii, s. 55—66. Creuzer Zur Gallerie der alten Dramatiker. Griech. Thongefässe der Grossherz. Badischen Sammlung. 1839. Münzen in the Bibliothek.] DURLACH, altars and other stone sculptures in the palace garden. BADEN, Roman baths. BADENWEILER, Roman baths, almost the best preserved and most instructive ruins of the kind (Weinbrenner, Entwürfe i, 3). STUTTGART, Roman antiquities in the Library. Egyptian antiquities in the cabinet of natural history. For general information, Wielandt Beytr. zur ältesten Geschichte des Landstrichs am r. Rheinufer von Basel bis Bruchsal. Carlsr. 1811. On the state of civilization in the agri decumani, Leichtlen very full: Schwaben unter den Römern (Forschungen im Gebiet der Gesch. Deutschl. iv.). Creuzer Zur Gesch. altröm. Cultur am Oberrhein und Neckar. 1833. s. 44 ff. Sulle antich. rom. trov. in Suevia, Ann. d. Inst. i. p. 214. [v. Jaumann Colonia Sumlocenna, Rottenburg on the Neckar under the Romans 1840. 8vo.]

In RHÆTIA: AUGSBURG, Antiquarium. W. Kaiser Die Röm. Alterthümer zu Augsburg, mit 13 Kupfert. Augsb. 1820. 4to. [and the Röm. Antiquarium zu Augsburg. 1823. 4to.] By the same: Der Ober-Donaukreis, drei Abhandl. 1830—32, and Antiqu. Reise von Augusta nach Viaca (Memmingen) 1829. GUNTIA, Gunzburg. Sammlung Röm. Denkmäler in Baiern. heft., 2. München 1808. 4to and fol. Rom. Camp at Oberndorf, near Donauwerth, Hist. Abth. der Münch. Akad. Bd. v. [F. A. Mayer über versch. im Königr. Baiern gefundene Rom. Alterth. München 1840. 8vo.] In NORICUM: SALZBURG especially (Mosaic §. 412. R. i.). On Austrian discoveries, the Anzeigbl. of the Wiener Jahrb., especially by Steinbüchel, Bd. xlv—xlvi. Muchar, Das Röm. Noricum. Graz 1825. In PANNONIA: the ruins of CARNUNTUM near Petronell; Cilly (Celeja), [von Hohenhausen die Alterth. DACIENS im heutigen Siebenbürgen, Wien 1775. 4to.].

- 1 265. The countries that border Germany on the west resemble the Rhenish districts in the richness and kind of Roman remains; in HOLLAND there is no want of collections of superior works of art; BELGIUM is much more deficient.
- 2 The NORTH, likewise, which possesses no native antiquities but those of German heathendom (for the Slavonian nations seem to have still less than the Germans attended to the erection of durable monuments), has no important collections of valuable works of ancient art except the Royal Swedish (from which however many splendid possessions have again escaped, §. 262. R. 4), and the Imperial Russian, which is always increasing. Ancient DACIA in regard to Roman remains does

not stand far behind the west of Europe; and the newly awakened national feeling of the Magyars endeavours to concentrate them as much as possible within the limits of their native country.

1. SWITZERLAND. AVENTICUM amphitheatre (Mus. Aventicinum at Avanche), v. Schmidt *Antiqu. d'Avenches et de Culm. Bernæ*, 1760. 4to. (particularly mosaics.) Ritter, *Mém. et Recueil de qqs. antiq. de la Suisse*. B. 1788. 4to. AUGUSTA RAURAC. (Août) amphitheatre. Schöpflin, *Alsatia*, p. 160. A work by Jacob. Cantonal museum at Lausanne. [At Zurich, Antiquarium in the town Library.]

HOLLAND. Cabinet of coins and gems at the HAGUE, in which is also incorporated the well known collection of Fr. Hemsterhuis (Göthe, *Jenaer*, LZ. 1807. *Progr. Werke*, xxx. s. 260. xxxix. s. 313). Notice sur le Cab. des Médailles et des pierres grav. de S. M. le Roi des Pays-Bas par J. C. de Jonge Dir. A la Haye. 1823. [Premier Suppl. 1824. By the same Catal. d'empreintes du Cab. des p. gr 1837. 8vo.] Museum of the University at LEYDEN, formed from the Papenbroek collection (Oudendorp, *Descr. legati Papenbroekiani*. L. B. 1746. 4to.) and new objects of art procured partly from Greece by Col. Rottiers [1819], and from Africa by Humbert. V. *Antiquiteiten, een oudheidkundig Tijdschrift bezorgd door Nic. Westendorp en C. J. C. Reuvens* ii, 1. s. 171. 2. s. 259. *Amalthea* iii. s. 422 ff. [Monumens Egyptiens du Musée d'antiq. des Pays-Bas par C. Lemans, Leide 1839. Janssen De Grieske, *Rom. en Etr. Monumenten van het Museum te Leyden* 1843.] At an earlier period M. Wilidianum descr. a Sig. Haverkamp. Amst. 1741. Cabinet de Thoms, partly purchased for Paris, partly for the Hague. *Recueil de planches du Cab. de Thoms*.—Cabinet of Herry at Antwerp (vases from Greece).

Considerable antiquities at NIMWEGUEN (Neomagus). Smetius, *Antiquitates Neomagenses*. Noviom. 1678. 4to. and other works. Letters of Gisb. Cuper, J. Fr. Gronov and others. *Antiquiteiten* ii, 2. s. 206. [Count Wassenaer Catal. *Statuarum cet Hagæ Comit.* 1750. 8vo. P. Petau *Antiq. recueillies à Amsterdam* 1757. 4to. Sallengre *Nov. Thes. Ant. T.* ii. Guyot collection in Nimwegen, *Jahrb. des Vereins Bonn* vii. s. 56. at Utr. ix. s. 17.] Nic. Chevalier, *Recherche curieuse d'Antiquité*. Utr. fo. FORUM HADRIANI near the Hague. Excavations since 1827. Reuvens, *Notice et Plan des constructions Rom. trouvées sur l'emplacement présumé du Forum Hadr. fo.* [The Dodwell collection has been taken to Brussels. M. Notice sur le Musée Dodwell et Catal. rais. des objets qu'il contient, Rome 1837. 8vo.]

2. The Royal Museum at COPENHAGEN contains some Egyptian antiquities, the fragments from the Parthenon, §. 118. R. 2., a few Roman busts and antiquities, especially vases, lamps, glass-articles from the neighbourhood of Carthage (regarding which there is some information given in the Memoir by Falbe, *Sur l'emplacement de Carthage*), also engraved stones. See von Ramdohr *Studien* i. s. 139 ff. *Das polit. Journ.* 1817. Sept. Oct. Royal Cabinet of Coins, C. Ramus Catal 1815. 3 bde 4to. The collection of Prince Christian is now particularly interesting. It contains coins, especially Magna Grecian and Sicilian, vases from Magna Grecia, also from Volci, and a few marbles; many objects

in it were purchased from the collection of Capece-Latro, archbishop of Tarentum. Sestini, *Descr. d'alcune med. Greche del. M. di sua A. R. Msg. Cristiano Federigo princ. ered. di Danimarca*. F. 1821. Bishop Münster has caused some antiques from Egypt and Italy to be let into the walls in the episcopal palace; his collection of coins has been sold. [*Musée Thorwaldsen par L. Müller* 1847. Scot. i. ii. Egyptian Antiquities, Etruscan, Greek and Roman vases and terracottas, marbles, gold, silver, bronze, etc. iii. Scot. Engraved stones.]

Royal SWEDISH Museum at Stockholm. E. M. R. *Sueciæ antiqu. statuarum series acc. C. F. F. (Fredenheim)*. 1794. fo. [The nine Muses, Endymoin, of which latter there is a cast at Berlin.]

RUSSIA. The palace of Sarskoselo near St. Petersburg, contains some sculptures of rare excellence; Statues in the hermitage at the winter palace. There are many fine things in the Imperial Russian Cabinet of engraved stones at St. Petersburg, which arose out of the Natter collection, and was augmented in the time of the revolution by the Orleans collection (works by La Chau and Le Blond. 1780. 84), and in 1802 by the Strozzi collection from Florence. Köhler, *Bemerkungen über die R. Kais. Sammlung von gesch. Steinen*. 1794. 4to. and in different monographies on gems of this collection. An unimportant work by Miliotti, 1803. fol. A Pizatti collection of vases, bronzes, terracottas is now also at St. Petersburg since 1834. *Dorpater Jahrb.* ii, 1. s. 87. University collection at DORPAT, enriched especially with Egyptian antiquities by Richter's travels in the East, unimportant [*Morgenstern Prolusio continens recensioem numorum familiarum Rom. qui in Museo Acad. continentur* P. 1. 2. 1817. 18. xxx. *numorum Græc. argent.* 1820.—*numorum imperatoriorum* 1820. 1834. fol.]. An Egyptian cabinet in Polerb. As to the shores of the Black Sea, §. 254. R. 2.

3. HUNGARY and TRANSYLVANIA. Severini *Pannonia vetus monum. illustr.* Lips. 1771. 8vo. V. Hohenhausen, *Alterthümer Daciens.* Wien 1775. 4to. Ruins of SABARIA (Stein am Anger), Caryophilus, *De thermis Herculanis nuper in Dacia detectis.* Mantua 1739. 4to. Schönwisner, *De rudibus Laconici etc. in solo Budensi.* Budæ 1778. fo. *Kunstbll.* 1824. N. 59. New Excavations in Hermanstadt (Walsh's Journey).—Hungarian national museum at Pesth, founded in 1807. Account in Cattaneo, *Equejade.* Milano 1819. 4to. Prefaz.; and in the *Acta M. Nat. Hungar.* T. i. Collection of Count Wiczay at Schloss Hedervar near Raab (gems, bronzes, especially coins). On the Wiczay coll. and Bestini's writings thereon, H. Hase, *Zeitgenossen dritte Reihe* N. xix. s. 79 ff. M. *Hedervarii numos ant. descr.* C. Mich. a Wiczay. Vindob. 1814. 2 bde 4to. [The Hungarian Museums have received many things from Ehrenreich a dealer in antiquities, Cattaneo Oss. sopra un framm. ant. di bronzo, Milano 1810. p. 2.]

# FIRST MAIN DIVISION.

## TECTONICS.

266. Among the arts which represent in space we distinguish (according to §. 22.), in the first place, those that are subservient to purposes of utility, and which fashion and produce vessels, utensils and buildings in conformity to the wants and purposes of external life, but at the same time in accordance with the internal requirements of the human mind. It is by this latter feature that they belong to art, and it therefore must be here especially kept in view.

## I. BUILDINGS.

### ARCHITECTONICS.

267. The endless diversity of architectural structures can only be comprehended in the idea that by means of materials of an inanimate nature inorganic forms are presented, which, occupying, designating or demarcating in an immediate manner the area of the earth, bear in themselves a character of fixity and solidity. Here we can always distinguish 1. the materials furnished by nature, and the manner of applying them; 2. the forms which the hand of man impresses on them; and 3. the particular purposes and occasions of the construction, which determine the particular kinds of buildings.

1. Is there any other definition that will not exclude tumuli, cromlechs, causeways, aqueducts, syringes, and even ships (buildings that are destined to occupy the unstable surface, in such a way as it will admit of)? The notion *habitation*, *monument*, *place of abode*, and the like, certainly must not be included.

2. The summary presented in the sequel can for the most part be nothing more than nomenclature which oral exposition must supply with the illustrations. At the same time are to be made use of the numerous commentators on Vitruvius, especially Schneider, with the plates to Vitruv. Bauk. by A. Rhode. B. 1801; C. L. Stieglitz, Baukunst der Alten. Leipz. 1796. 8vo. with 11 copperplate engravings. The same, Arch-äologie der Baukunst der Griechen und Römer. 2 thle. 1801. 8vo. with plates and vignettes, and Gesch. der Baukunst. Nürnberg. 1827; his Beitr. zur Gesch. der Ausbildung der Baukunst. Th. 1. Leipz. 1834, with 25 lithogr. pl. especially A. Hirt's Baukunst nach den Grundsätzen der Alten. B. 1809. 4to.; in the latter pt. 3. the election of building, also Wie-

beking bürgerl. Baukunst. 1821. Hübsch über Gr. Archit. 1822. 2 Ed. with defence against Hirt. 1824. Durand, Recueil et parallèles d'édifices de tout genre (text by Le Grand). P. a. viii. Rondelot, L'Art de bâtir. 1802—1817. 4 vols. 4to. Le Brun, Théorie de l'architecture Grecque et Rom. P. 1807. fo. Canina, L'Architettura [antica descritta e dimostr. coi mon. Opera divisa in tre sezioni riguardanti la storia, la teoria e le pratiche dell' archit. Egiz. Greca e Rom. R. 1839—44. 6 vols. fol. K. Bötticher, die Tektonik der Hellenen. Introduction and Dorika, with 21 pl. Potsdam 1844. 4to. and fol.]

## I. BUILDING MATERIALS.

- 1 268. First: STONES. In Greece there was a great quantity of marble made use of, from the quarries of Hymettus, Penthelicon, Paros, Ephesus, and Proconnesus; but tufa and
- 2 calc-sinter from different districts were also employed. In Rome there was originally used for the most part volcanic tufa of a blackish colour, lapis Albanus, now called peperino, and afterwards the harder calcareous tufa or sinter of Tibur,
- 3 lapis Tiburtinus, now travertino, until the taste for marble gained ground; besides the white kind from Greece or Luna (Carara), the green, yellow and variegated sorts were preferred.

1. *Ἀἶς* is a common field-stone, *λίθος* a better kind of stone. Marble *λίθος λευκός*, more rarely *μαρμαρίνος*. *Πῶρος, πάρινος λίθος porus lapis* in Pliny is a light but solid calcareous tufa which was employed in the Delphian and Olympian temples. Many speak erroneously of a *marmo porino*. *Κογχίτης λίθος*, muschel-kalk or marble (*lumachella bianca antica*), was common especially at Megara, Paus. i, 44, 9; Xenoph. Anab. iii, 4, 10. seems to call it *κογχυλιάτης*.

2. Similar to the lapis Albanus was the Gabinus, Fidenas and the harder Volsiniensis. The earthy tufa (*lapis ruber* in Vitruv.) was of less utility. There are distinguished from each other *structuræ molles* (l. Albanus), *temperate* (l. Tiburtinus), *dura* (silex in which basalt was especially included).

3. Comp. below §. 309. particularly on white marble. On the later appearance of variegated marble (Menander etiam diligentissimus luxuriæ interpres primus et raro attigit) Plin. xxxvi, 5. The favourite colours of marble in Roman architecture were: Numidicum, giallo antico, golden yellow with reddish veins; rosso antico, of bright red colour (the ancient name is unknown); Phrygium s. Synnadicum, white with blood-red stripes, paonazzo (Leake has discovered the quarries of Synnada, Asia Minor, p. 36. 54); Carystium, undulated, with veins of green talc (cipollino); Proconnesium, which is held to be bianco e nero; Luculleum and Alabandicum, nero antico; Chium, spotted different colours, marmo Africano. *Ἀέσβιος λίθος κατηφής καὶ μέλας* Philost. v. Soph. ii, 8. Isidor. xv, 8, 13. *bases* (perhaps basanites) nomen est petræ fortissimæ Syro sermone. Egyptian basalt is in general a combination similar to the modern Syenite. The Lacedæmonium marmor is (according to

Corsi) a green porphyry which workers in marble call serpentine; the lapis ophites a real serpentine called verde ranocchia. The clear transparent phengites, of which Nero built a temple, does not seem to be yet accurately determined. Besides, breccias, different kinds of porphyry, basalts (lapis basanites, comp. Buttmann, Mus. der Alterthums-W. ii. s. 57 sq.), and granites (from Ilva and Igilium; there was also a great deal quarried near Philæ as late as A. D. 200, Letronne, Recherches, p. 360) were also much employed in architecture at Rome. [Catalogo della Collezione di pietre usate degli ant. per costruire ed. adornare le loro fabbriche dell' Avv. Fr. Belli. R. 1842. 8vo.]

269. The treatment of this material was in general three-  
fold. 1. The solid rocky ground was, among the Greeks and  
Romans, hewn into catacombs, and in some instances into  
Panea and Nymphæa. 2. Single detached stones, just as  
they were found or quarried, were put together and united  
(λογάδες λίθοι, cæmenta, opus incertum). 3. The stones were  
hewn either in irregular and polygonal forms, as in the My-  
cenæan and other walls and the Appian Way, or into a regu-  
lar and rectangular shape (σύννομοι λίθοι, πλίνθοι), from whence  
resulted the isodomum, pseudisodomum and reticulatum opus  
(δικτυόδετον, with diagonal lines running throughout). Early  
architecture preferred great masses and also employed on all  
occasions a precious material when it could be commanded;  
the later style generally incrustated works of brick or rubble  
with slabs of costly marble. The earlier did not join at all  
by external means, or only by wooden pins and iron clamps  
and dovetails; in uniting the later employed mortar in great  
abundance. Together with the usual hewing of the stone,  
the turning of column-cylinders (turbines) on a sort of turn-  
ing bench, an operation especially applicable to softer mate-  
rials, was practised even in early times; marble was also  
sawn with the aid of Naxian (§. 314) or Ethiopian sand.

2. These λίθοι λογάδες, of which Thucyd. makes frequent mention, were collected by the λιθολόγοι (Valken. Opusc. T. ii. p. 288. Ruhnken ad. Tim. p. 175). The opus incertum in its widest sense embraces the primitive Cyclopean architecture, §. 45. Comp. Klenze, Amalthea iii. s. 104 ff.

3. On πλίνθος especially the inscription from the temple of M. Polias, Böckh. C. I. i. p. 273. Isodomum is explained, by the signification of δόμος, corium, a horizontal layer of stones. The emplectum is a conjunction of the isodomum in the frontes and diatoni (facing and tye walls) with the incertum as filling up.

4. See above §. 46. 49. 80. 153. The stones of the architrave in the temple of Cybebe at Sardis are  $17\frac{3}{4}$  f. to  $23\frac{1}{4}$  f. in length,  $4\frac{1}{2}$  f. high. Leake, Asia Minor p. 344 sq. In the Propylæa of Athens, stone beams of 17 and 22 feet in length. Topogr. of Athens, p. 180 sq. The lintel of the door of the opisthodomos of the Parthenon 25 ft. 6 in. A ἀμαξισαῖος λίθος §. 105. (λαῶς ἀμαξοπληθής Bur. Phœn. 1175), filled an entire wag-

gon. Also in Roman buildings, bridges and arches, the single stones often appear as powerful and significant members of the body. Of the trilithon at Balbec there are to be seen stones as much as 60 feet in length. Richter, *Wallfahrten* s. 87.—Mausolus' palace was according to Pliny xxxvi, 6. the first example of a brick building incrustated with a marble facing.

5. See above §. 46. 105, clamps and dovetails were called *τόρμοι* (Expl. of Diod. ii, 7), or *γόμφοι*; and are often still to be met with at Rome. As to the model of a wall, exempla Vitruv. x, 22.

6. On turning, Klenze, *Amalth.* iii. s. 72. Sawing (Plin. xxxvi, 9) was of great service in the preparation of marble tiles, §. 53, 2; hence this art was invented by a *Naxian*.

- 1 270. Secondly: WOOD—the material most easily obtained and wrought, and hence of such influence on the form of the earliest temple-architecture. It retreated in public architecture more and more into the ceiling (in the Athenian temples even that was of stone), and from that into the rafter-work of the roof, until it was even expelled thence by the prevalence
- 2 of the vault. On the other hand, joisting remained at Athens (not so at Alexandria, §. 149) the ordinary mode of construction in private buildings of minor importance.

1. V. §. 52 and comp. the Tuscan temple §. 169. In the temple of Ephesus the roof was of cedar (Plin. xvi, 79), the lacunaria of cypress, Vitruv. ii, 9. Hence the conflagration §. 80. R. i, 1.

Chief members of the rafter-work: tigna, main beams; columen s. culmen, ridge-piece; cantherii, rafters; templa, purlines; asseres, laths (*deliciæ*, Festus; *deliciæ* perhaps cantherii angulares). Poll. x, 157. *δοχοί, δοχίδες, ικρία, στρωτήρες, καλυμμάτια — ικριωτήρες.*

On timber for building (*materia*) Vitruv. ii, 9. Pallad. xii, 15. Abies, quercus, esculus, cupressus, larix, alnus, etc.

- 1 271. Thirdly: as to SOFT MASSES which were treated in a plastic manner, clay formed into bricks and either dried in the air or burnt was used for public buildings especially in Lydia, Egypt and Babylon, but also in Greece and afterwards
- 2 at Rome. Slacked lime combined with sand, or, in Italy, with volcanic Pozzolana (*Puteolanus pulvis*), was employed as mortar in joining stones, and also as a preparation for pavement
- 3 and similar purposes; lime, gypsum, marble dust and the like were used for plaster (*tectorium, κοινάσις*)—in preparing which the ancients showed much skill and care,—for stucco-work (*albarium opus*), &c.

1. The walls of Mantinea were of brick (on a stone plinth, Xen. HELL. v, 2, 5), as were also the old walls of Athens on the south (Hall. ALZ. 1829. N. 126), several buildings at Olympia (brick-ruins), all sorts of small temples in Pausanias, Croesus' palace at Sardis, that of Attalus at Tralles, and that of Mausolus at Halicarnassus. Tiles  $1\frac{1}{2}$  foot long, 1 ft.



broad, were called *Lydion*, certainly because they were in use in Lydia. Baking tiles was called *πλίνθους ἐλαύνειν*. It came from Babylon to Lydia. The ancient tiles are generally broader, and thinner in proportion than ours. Poll. x, 157. *καλυπτῆρες Κορινθίουργεῖς*. x, 182. *κέραμος στεγαστής*.

In Italy old brick walls at Arretium, a metropolis of the plastic art, and Mevania. In ancient Rome buildings were usually composed of brick walls on a plinth of stone, Varro in Non. s. v. *suffundatum*. On account of the limited space, thin stone walls were afterwards introduced in private buildings, when they would be too weak if made of bricks to bear the numerous stories, Vitruv. ii, 8. Country buildings were made of unburnt bricks and clay, Agathius ii, 16. The Romans likewise borrowed from Carthage walls of trodden clay (*pisé*).

2. Pozzolana (an earthy tuff-wack) was also of great importance in laying foundations, especially in water, and in rubble vaults, as in the baths. But even in Grecian buildings in the water, as the harbour wall of Clazomenæ, the mortar appears very firm as if vitrified. De la Faye, *Recherches sur la préparation que les Rom. donnaient à la chaux*. P. 1777. Old investigations by Vicat, *Rech. expérimentale sur les chaux*. Bad mortar also occurs.

3. Rubble walls, but very carefully plastered, are most common in Pompeii, §. 190. R. 4. In the house of the Faun there are sheets of lead between the wall and the plaster. Similar walls in Greece, for instance a temple of Poseidon at Anticyra, *λογάσιον ἀποδομημένος λίθοις, κεκονίαται δὲ τὰ ἐντὸς*. Paus. x, 36, 4.

272. Fourthly: METAL. In the early Greek times it was employed especially in decorating and facing, but also, as it seems, in the internal construction of buildings; it afterwards disappeared from the essential members of architecture, until it came to be used again in the Roman period more for roof-  
ing, especially in vaults of great span.

1. Above, §. 47—49. *Prisci limina etiam ac valvas ex aere in templis factitavere*, Plin. xxxvi, 7. Apollon. Rh. iii, 217. *θρίγκος ἐφύπερθε δόμοιο λαίνεος χαλκῆσιν ἐπὶ γλυφίδεσσιν* (triglyphs) *ἀρῆρει*.

On Corinthian capitals of gold and ivory, §. 153. R. 2. comp. 192. R. 5. Bronze capitals from Syracuse in the Pantheon, and the Corinthian portico of Cn. Octavius. Plin. in loco.

2. See on the Pantheon, the temple of Roma and Trajan's forum, §. 190. R. 1. i. b. 191. A *concameratio ferrea* in an inscription of Trajan's time, Orelli Inscr. n. 1596. 2518. Bronze *εἰς τὸ στρώμα τοῦ μεθ' τοῦ Ἀπόλλωνος* C. I. n. 2266. l. 24. Sawn?

## 2. THE SIMPLE GEOMETRIC FUNDAMENTAL FORMS.

273. PRINCIPAL FORMS. First, the right line and plane surface, which are sometimes vertical, sometimes horizontal, and sometimes obliquely inclined; the last either approaches the

horizontal surface, as in the roof, or the vertical surface, as in the jambs of pyramidal doors and windows: an oblique surface midway between them is not admitted in fine architecture. Secondly, The curved line and surface, which sometimes includes perpendicular right lines, cylindrically or conically disposed, as in the columns; and sometimes supplies the place of horizontal planes by hemispherical, or elliptical or kindred forms of vaulting (§. 285). The dimensions of these surfaces as well as their proportions to one another are determined by static and æsthetic laws (simple numerical proportions, symmetrical correspondence, predominance of certain main lines), which the Greeks practically observed with the greatest nicety.

1. There are apertures of this kind, for example, in the temple on Ocha, the Erechtheum, the temple at Cora (§. 259); and doors of this description are prescribed by Vitruvius after Greek architects.

2. Cylinders strictly so-called are only to be found in crypts or vaults, as at Eleusis, §. 109. R. 5. and in Roman baths. The ordinary column would have been a frustum of a cone but for the entasis.

- 1 274. SUBORDINATE, INTERRUPTING, SEPARATING, PREPARATORY FORMS OR MOULDINGS. First, rectilinear: 1. fascia, face; 2. tænia, band; 3. quadra, listel, fillet; 4. supercilium, lintel; 2 5. oblique apophygis, weathering. Secondly, curvilinear: 1. torus, half-round; 2. echinus, ovolo, a. upright, b. reversed; 3. astragal, bead, tondino; 4. striæ, striges, flutings, channel-lings; 5. cymatium Doricum, cavetto (sguscio), a. upright, b. reversed; 6. trochilus, of two unequal quadrants (scotia); 7. apophygis, apothesis, in a curved line; 8. cymatium Lesbium, a. cyma recta (gola dritta), the lower quadrant outwards, α. ascending (sima), β. descending; b. cyma reversa, ogee (gola 3 rovescia), α. ascending, β. descending. Several of these members admit of an undercutting or quirk which is not visible in elevations of the entire surface, but produces an agreeable separation and shading when looked at from below.

2. The contrast between the Doric and Lesbian cymatium is connected with the circumstance that the Dorians employed the simplest members, for example the simple quadrant; the Lesbians, on the other hand, sought to introduce more variety into the art, hence their *οικοδομὴ*, according to Arist. Eth. Nic. v, 10, 7. and Michael Ephes. ad loc., demanded a moveable *κανόν*.

The ornaments, which were added to these members, appear to have been for the most part painted in early times, before they were carved in the marble. The torus received flutings or a plaiting of fillets, the astragal the beads (astrag. Lesbius, paternoster), the echinus the eggs and darts (or serpent-tongues), οὐί, οὐόί, the Lesbian cymatium leaves, (or rather shells, *κέλχαι* in the inscription of the Erechtheum C. I. p. 282), the tænia the mæander-ornament à la Grècque. The so-called

hawk's beak, that is, an echinus reversed, with an undercutting, appears in painted temples as a border of reed-leaves which were placed upon it, and continued under it. The echinus with the astragal is called γογγύλος λίσος in the inscription referred to, as a separate stone fitted in. In Greece the architectonic enrichments were designed more by the eye, among the Romans in a mechanical manner.

3. The Greeks were very partial to those undercuttings in the best times of the art; they are to be found under the corona, and in cornices of entablatures and antæ under the echinus.

### 3. THE ARCHITECTURAL MEMBERS.

275. The architectural members are compositions of geometric forms which already bear in themselves the destined tendency to architectonic purposes, but do not however in general fulfil these until they are combined into a greater whole. They are divided into *bearing*, *borne*, and *intermediate*. Among the *bearing* the column is the form naturally suggested by which individual points are to be supported in the most safe and durable way possible, and then through the coherence of the mass the intermediate parts are held together and borne by these. The column is a carrying body complete in itself and enclosing a vertical axis;\* by its conic form or diminution (*contractura*), on the one hand, it insures its own solidity, and, on the other, it approaches the form of the entablature by its quadrangular abacus. The particular form of the column depends chiefly on the way in which this supporting block is united and reconciled with the upper end of the shaft. In the Doric column (§. 52), which expresses with greatest clearness and purity the destination of that member, this is produced in the simplest manner by means of a swelling enlargement with which the Ionic (§. 54) unites overhanging ornaments, which press forward as it were in an elastic manner, until the Corinthian places in the room of the simple bulge of the Doric order a slender body striving upwards, gradually enlarging and richly clothed with vegetation. At the same time the Ionic capital absorbs the Doric, and the Corinthian the characteristic forms of the Ionic, in conformity with the universal tendency of Greek art, to sacrifice nothing without cause in a newer development of the earlier form.

2. Marquez Dell' ordine Dorico. R. 1803. 8vo. [Antolini L'ord. Dorico ossia il tempio d'Ercole a Cori. R. 1785. fol.] Normand, Nouv. parallèle des ordres d'architecture, continued by J. M. Mauch. B. 1832. C. A.

\* Recent discoveries have shown that the axis is somewhat inclined towards the wall.—*Transl.*

Rosenthal, Von der Entstehung und Bedeutung der archit. Formen der Griechen (from Crelle's Journal für Baukunst. iii.). B. 1830. Ingenious remarks on the two first orders, but those on the Corinthian are, it seems to me, erroneous. J. H. Wolff Beitr. zur Aesthetik der Baukunst oder die Grundsätze der plastischen Formen nachgewiesen an den Haupttheilen der Griech. Archit. with 28 pl. 1834 (Jen. L. Zeit. 1835. N. 39.) Kugler Polychromie s. 36 ff.

- 1 276. In each columnar ordinance we must distinguish different periods of development and formation. In the DORIC: 1. The ancient stout column of the Peloponnesus and Sicily (§. 53. 80. R. ii.); 2. that used at a later period in Sicily, somewhat more slender, and tapering very much (§. 109. R. iv.); 3. the lofty and graceful column of Periclean Athens (§. 109. R. i.); 4. the elongated and weakened column of the Macedonian and Roman era (§. 109. R. 14. 153. R. 3. 190. R. 1, ii. 259.); 5. the attempts to give it a richer character, especially in honorary columns (§. 109. R. 1). In the IONIC: 1. The simple forms cultivated in Ionia, sometimes with rectilinear, sometimes with curved canal (§. 109. R. iii.); 2. the richer and more complex form in the temple of Minerva Polias (§. 109. R. 4), and other collateral forms in different Greek cities; 3. many attempts made in the Roman period to give a greater variety of sculptured ornaments (§. 109. R. 4). In the CORINTHIAN: 1. the still wavering or arbitrarily deviating forms, sometimes closely resembling the Ionic capital, in Phigalia, in the Didymæon, in the monument of Lysicrates and tower of Cyrrhestes, also in Pompeii (§. 108. R. 4. 109. R. 12. 15. 153. R. 4); 2. the established forms of the perfected order (§. 153. 190—192); 3. the overloaded collateral forms of the composite capital (§. 189. R. 4); 4. variations by the addition of figures, for example, victories, trophies, winged horses, dolphins, and eagles—preludes of many rude fantastic forms in the early Gothic architecture.

1. But it must be remarked at the same time that lighter proportions were given to the Doric order in porticoes than in temples, as is shown by Vitruv. v, 9. and the porticoes of Messene and Solus. The measure of the column is the lower diameter, or in large columns the half diameter, modulus.

2. The neck of the Ionic columns ornamented with foliage in the temple of M. Polias (*ἀνθήμων* in the inscr.) is found again in a similar form in the theatre at Laodicea. Ion. Ant. ch. 7. pl. 50. The Ionic capitals in tombs at Cyrene with a honeysuckle in the spandrel between the spirals of the volute, beneath a Doric cornice, are a subordinate form. Pacho, pl. 43.

3. The Ruins of Cyrene furnish evidence of the numerous modifications which the Greek architects introduced in the Corinthian capital. Pacho, pl. 27.

277. The three main portions of the column are: i. SPIRA, 1  
the BASE. It gives the column, besides a broader foundation,  
a sort of girding at the lower end of the shaft; it is therefore  
suitable for slender and more developed forms of column,  
whereas the Doric columns of the three first kinds ascend  
immediately from the pavement. Chief kinds related to 2  
which there are sometimes simplifications, sometimes wider  
combinations: A. In the ATTIC order; 1. plinth; 2. torus; 3.  
scotia or trochilus; 4. a second upper torus. B. The IONIC; 3  
1. plinth; 2. trochilus; 3. an upper trochilus; 4. torus; in  
which are not included the separating and preparatory fillets.  
ii. SCAPUS, the SHAFT. It is generally fluted (ῥαβδωτός), and 4  
the column gains in apparent height by means of the vertical  
stripes, and also in beauty by the more lively play of light  
and shade. The external surface of the column is by this  
means divided either into mere channels or flutings (striatura  
Dorici generis), or into flutings and fillets (striæ et striges).  
In the shaft we observe, in the later Doric and other columns, 5  
the adjectio, ἔντασις or swell. iii. CAPITULUM, κίονκρανον, ἐπίκρανον,  
κεφαλὴ, CAPITAL. A. The DORIC, divided into: 1. hypotrache- 6  
lium, neck, collarino, with the grooves or channels as a separation  
from the shaft. 2. echinus, with the annuli or rings  
(originally perhaps hoops of metal around the wooden capital);  
3. plinthus s. abacus (in Vitruvius and in Roman edifices  
with a cymatium). B. The IONIC: 1. hypotrachelium (only 7  
in the second kind); 2. echinus with an astragalus Lesbius  
beneath (a torus above it only in the second kind); 3. canalis,  
the canal, and the volutes with the oculi et axes on two sides,  
on the two others the pulvini, cushions, with the baltei, straps  
(the latter, in the ordinary capital, alternate with the other  
two sides, but in the corner capitals join on to one another);  
4. abacus et cymatium. C. The CORINTHIAN. Two main parts: 8  
1. calathus, the vase of the capital, the ornaments of which rise  
in three rows: a. eight acanthus leaves; b. eight acanthus  
leaves with stalks (cauliculi) between; c. four volutes and  
four scrolls (helices) with acanthus buds and leaves. 2. abacus  
consisting of cymatium and sima, or otherwise composed,  
with projecting angles, and at the curved parts enriched  
with flowers.

3. This base actually prevails throughout Ionia; however there is  
found in the ruins of the Heræon at Samos a simpler form, consisting of  
a neck laced together as it were with a number of fillets, and a torus.

5. There is a wide distinction to be made between the bellied swell,  
on which §. 80. R. ii, 1—4, and the graceful, §. 109. R. 2. Accurate  
measurements on this subject are given by Jenkins, Ant. of Ath. Suppl.  
pl. 4. 5. 8. ἑλίξ ἡ ἀναγλυφὴ παρὰ τοῖς ἀρχιτέκτοσι. Hesych. Doric capitals  
in Delos with fillet instead of the ring. Kunstbl. 1836. N. 17.

ENGAGED COLUMNS, which, strictly taken, are opposed to the principle of the column, but may be justified particularly by the necessity for windows, are to be met with at least as early as the 90th Olympiad. V. §. 109. R. 4. comp. 15. 20. Those of Phigalia, §. 109. R. 12. are more than half columns.

- 1 278. The PILLAR, *Pila*, is distinguished from the column by the closer relation in which it stands to the wall, on account of which it is always treated as a piece of wall in severe
- 2 architecture. On the other hand, however, it at the same time is often destined to support a beam in common line with the column, from which it sometimes borrows ornaments, especially those of the capital, and occasionally the diminution of
- 3 thickness, even the entasis. The principal kinds are: 1. pillars standing separate, for example, in a wall formed of tapestry, *pilæ*, *σταθμοὶ ὀρθοστάται*; 2. pillars which strengthen the termination of a wall, corner-pilasters, *antæ*, *παραστάδες*, *φλῖαι*;
3. pillars which bound the wall at the door-way, door-posts, jambs, *postes*, *σταθμοὶ παραστάδες*; 4. pillars which advance out of a wall, whether it be to prepare for a row of columns connected with it, and to correspond to it as a support, or, in the spirit of later architecture, from the mere striving after interruption, pilasters, *παραστάται*, *ὀρθοστάται*;
- 4 5. buttresses, *anterides*. Finally, short and truncated pillars also belong to this class, whether they serve as pedestals for columns (*stylobatæ*), or for other purposes. The chief members of the pillar are: 1. the base, *spira*, more in the Ionic than the Doric order;
2. the shaft or die, *truncus*; 3. the capital, *ἐπίκρανον*, *μέτωπον*, which is always lighter than in the columns, and is either composed like a cornice, of simple mouldings (for example a band with *annuli*, *cyma*, *echinus*, *cavetto*, and *plinth*) or ornamented after the analogy of the capital of a column.

3. The expressions for pillar and pilaster are very uncertain. *ὀρθοστάται* are separate piers Eurip. Ion. 1148., columns Eurip. Her. Fur. 975., buttresses Vitruv. ii, 8; *antæ* and pilasters in the inscription here often referred to C. I. n. 160. *Παραστάς*, keeping out of view the cases in which like *προστάς* it stands for an entire portico, is an *anta* (Schneider ad Vit. vi, 7, 1.); but is also called the door-wall, the door-pillar, Eurip. Phœn. 426. Pollux i, 76. x, 25. comp. Eur. Androm. 1126. and the same inscription, p. 280; in Athen. v. p. 196. it seems to be a disengaged pillar, in Hesych. a half-column. In Vitruvius *parastatæ* are pilasters, also disengaged, as in his basilica Col. Jul. Fanestri. *Parastaticæ* in Plin. and inscr. are pillars. The *φλῖαι τῶν νεῶν*, on which the *προξενίαι* were inscribed (Polyb. xii, 12, 2) become evident especially by a comparison of the passage, where similar decrees stood in the temple in Oeos (Brøndsted, Voy. i. p. 19); *παραστάς* is met with in the same connexion in Chandler i, 59, 1. In Plin. xxxvi, 56, a pillar is also called *columna Attica*, comp. Nonius, p. 30.

5. The cornice-like pilaster-capital in the Parthenon is particularly

rich in composition; it has an upper hawk's beak moulding, and an echinus with the egg ornament. In the temple of M. Polias it takes the flower ornaments of the neck (*ἀνθέμιον*) from the Ionic capital. The enrichments of the Ionic capital, but kept very light and narrow, with arabesque-like sculptures, are to be seen on the capital of the antæ in the Didymæon and in the Propylæa of Priene, §. 109. R. 15. 16. Corinthian pilaster capitals, §. 109. R. 5, b. and elsewhere.

279. Statues occupying the place of separate pillars or pilasters, and which are called ATLANTES, TELAMONES, CARYATIDES, were employed by Greek architecture in great moderation, and never without an especial reference to the object and significance of the edifice; such supports were much more frequent in tripods, cauldrons, thrones, footstools, and other articles of furniture.

Comp. §. 109. R. 4. 20, on the virgins of Pallas Polias and the giants of the giant-queller Zeus. The outside of Hiero's ship was adorned with "Ἀτλαντες, Athen. v, 208 b. comp. Nævius in Priscian vi. p. 679. Atlantes gibbosi, Servius ad Aen. i, 746. Martial Epigr. vi, 77. (Baths of Pompeii, sepulchre at Tarquinii.) The Romans called such figures Telamones, (C. I. ii. p. 76. 79. n. 205 3<sup>b</sup>. 2056. R. Rochette Atlas p. 62. 78.) and what were in earlier times called *κόραι*, Caryatides, Vitruv. vi. 10. See Hirt, Mus. der Alterthums-W. i. 271. Böttiger, Amalth. iii. 37. Comp. Stuart in the new (German) Ed. i. 488 sqq.—[Preller De causa nomines Caryatidum Annali d. Inst. a. xv. p. 396—406.]—The figures on the upper pillars of the Portico of Thessalonica (§. 192. R. 5), called Incantada, are not Atlantes, but mere reliefs on the pillars of an upper stoa.—In Delos there are also found the fore-parts of cattle fixed on as pillar-capitals and as ornaments of triglyphs (in the same way as at Persepolis). Kinnard, Antiqq. of Athens, Suppl. pl. 5.

280. The WALL (*murus*, *τεῖχος*, or *paries*, *τοιχος*) is a 1 continuation of the pillar, but at the same time it forsakes more completely the analogy of the column, inasmuch as in the column the sole object is to support, but in the wall, together with supporting the chief purpose is to enclose. However it 2 often receives in the manner of the pilaster three parts, the base, the trunk, and a sort of capital or cornice, which terms here coincide (*ἐπίκρανον*, *θρυγὸς*). This member appears more as a capital when an entablature lies upon the wall; as a cornice when the wall by itself fulfils its object as an enclosure, in which case it even receives its name, *θρυγὸς*, from the covering and protecting cornice. DWARF walls were first employed indepen- 3 dently by themselves as enclosing fences (*maceria*, *αἰμασιά*); but afterwards as supports of the main walls, in order to elevate these above the level of the ground, and also to make their base visible. Such under-walls which advanced a little beyond the 4 main wall, with or without steps, are called *κρηπίδες*, *crepidines*, *plinths*; higher and more elegantly treated basements of columnar structures are called *stereobatæ*, *stylobatæ* (in

Vitruvius), *podia*; they have a base (*quadra*, *spira*), die (*truncus*) and *corona*. The steps likewise in many cases serve chiefly to raise a building higher above the ground; then stairs and entrances were obtained by inserting intermediate steps. To the dwarf walls belongs also a stone or wooden parapet (*pluteus* or *pluteum*) fixed in between pillars and columns; metal railings (*clatri*, *cancelli*, *reticula*) might also occupy its place.

2. These *θέρυχοι* as enclosures of temples and palaces with large court-gates (*ἀνελίοι θύραι*) in the centre, and the prospect of the main building over them, formed usually the principal portion of the tragic scene.

4. The numerous investigations on the *scamilli impares* of Vitruvius in the *stereobate* and the *entablature* (see among others Meister, N. Commentar. Soc. Gott. vi. p. 171. Guattani, Mem. encicl. 1817. p. 109. Hirt, Baukunst, s. 57. Stieglitz Archäol. Unterh. i. s. 48) seem to lead to the conclusion that they do not designate any observable member of the architecture, but merely a contrivance used in the building in order to give to the *stylobate* and *entablature* the *pulvinated* appearance which (according to Vitruvius) was optically necessary. The *lysis* above the *corona* of a short pillar, of which there is mention made twice, was probably a small *echinus*.

On theatre-steps, §. 289. R. 6. Stieglitz treats of stairs, Arch. Unt. i. s. 121. Græcæ *scalæ* . . . *omni ex parte tabularum compagine clausæ*. Serv. ad *Æn.* iv, 646. Gellius N. A. x, 15, 29.

6. On the *plutei* especially Vitruv. iv, 5. comp. v, 1. 7. 10. Such parapets or railings, inasmuch as they are fitted in between *antæ* and columns, and occupy the place of a wall, often form a *pronaos*, as §. 109. R. 1. 9. In the Palmyrenian temple §. 192. R. 5. the door is placed in the centre of the colonnade on account of the *plutei*, as in Egypt §. 221. Railings and rail-doors (*κυγκλίδες* C. I. 481, *clatri*, *clatratae fores*) between the columns of a *monopteral* and *peripteral* *tholus* are to be seen on the relief in Winckelm. W. i. tf. 15. 16. Wooden fences or hoarding *δεύφακτοι* were usual at Athens for enclosing fore-courts, see especially Schol. Aristoph. Wasps. 405.

1 281. The wall is modified in its destination to enclose, by the necessity of admission for persons as well as air and light. The forms of the door-frame imitate those of the *entablature* in the different orders (§. 282). There are distinguished: A. Doric doors; these consist of 1. *antepagamenta*, *jamb*s, which together with 2. *supercilium*, the *lintel* (*ζυγά*), inclose the aperture of the door (*lumen ostii*) and are framed with *cymatia* and *astragals*. To these are added over the *lintel* 3. *hyperthyrum*, the *cornice*, consisting of *cymatia*, *astragals* and the projecting and protecting *corona*. B. Ionic doors; here also 1. *antepagamenta* (*προστομιαῖα*?) and 2. *supercilium* both which are divided into *faces*, *corsæ*, by *astragals* in the manner of the Ionic *architrave*; 3. the *hyperthyrum* from



which hang on the right and left 4. the ancones or parotides (called *ᾠραι* at Athens), the trusses or consoles. C. Attic door, 4 similar to the Doric, only that it borrows the fasciæ from the Ionic. The windows, *συνίδες*, had similar but simpler frames. 5 In both, but especially the doors, the panels contributed very 6 much to the splendour of the ancient temples, and in attempts at restoration must be taken into account as an essential element for the general effect.

1. However, Vitruvius has not here any part corresponding to the frieze; while the supercilium is similar to the architrave, and the hyperthyrium to the cornice. And yet friezes are also found on doors sometimes running round altogether as on the grand door of the temple of Pallas Polias, sometimes only under the cornice as in Roman edifices. The numerous doors of tombs at Cyrene have always merely the lintel and cornice, together with consoles of simple but very peculiar form. The shade-giving *ἐφεύς* over a house-door in Liban. Antioch. p. 239. R. is rather a hyperthyrium than supercilium. [Donaldson, A Collection of the most improved examples of Doorways. London 1833. 4to. One belonging to the time of the tombs of Bournabat near Smyrna.]

6. The door-leaves (valvæ, with scapi, stiles, impages, rails and tympana, panels) were often gilded (*συνᾶσαι χρυσαῖσι σύραις*, Aristoph. Birds 613), often also chryselephantine, like the famous doors in the temple of Pallas at Syracuse (Cic. Verr. iv, 56), where the Gorgon heads from the mythology of Pallas were used in place of the lion heads generally employed. Similar doors are described by Propert. ii, 31, 11. and Virgil G. iii, 26. Regarding the contrivances for shutting, see especially Salmas. Exerc. Plin. p. 649. sq. Böttiger, Kunstmythologie, s. 258. Becker, Galus ii. s. 253. The circumstance that the hinges, as in the Cyclopean doors §. 46. R. 2, were also at a later period placed in the sill of the door serves to explain Soph. Œd. Tyr. 1261. Eurip. Her. Fur. 1002. Theocr. 24, 15.

The closing of windows was effected sometimes by shutters (comp. the *angustæ rimæ* in Pers. iii, 2) sometimes by transparent materials, lapis specularis, lapis phengites (especially from the time of Nero; men moved about within *tanquam inclusa luce, non transmissa*), glass, vitrum (*ύαλος*), either candidum (*λευκή*), or varium, also versicolor (*ἀλλόχρους*). Comp. Hirt, Gesch. der Baukunst iii. s. 66. §. 316.

282. The ENTABLATURE, that portion of the building which 1 reconciles the supporting members properly so-called with those which immediately serve as a covering, is naturally divided into three parts: 1. that which unites the supports into rows, the architrave; 2. that which spans the walls formed thereby, the frieze, which was conceived at least originally in conformity to this destination; and 3. the overhanging and covering portion which belongs to the roof, the cornice. I. 2 ARCHITRAVE, epistylum, main beam. A. Doric, plain, with the tænia above to which are attached, underneath, the triglyphs, and the regula with the guttæ, drops. B. Ionic, consisting

- of two or usually of three fasciæ, and above these the cymatium cum astragalo et quadra. The same is also placed above
- 4 Corinthian columns. II. FRIEZE, ζώνη, διάζωμα. A. Doric: 1. triglyphs over all the columns and intercolumniations (according to Eustratius ad Aristot. Ethic. ad Nicom. x, 4, 2. Zell. *μουῦτρον*); in these are to be distinguished the femora (*μηροί*, fillets), canaliculi, channels, semicanaliculi and a capitulum;
- 5 2. metopæ, metopes. B. Ionic and Corinthian, called *zophorus* from the reliefs of metal or marble attached to the plain surface (rows of figures, bucrania with wreaths of flowers or other
- 6 arabesque-like ornaments) with a cymatium above. The Doric frieze by its composition recalls the original destination of that member (§. 52); at the same time the triglyphs, by their upright position and separation, continue the vertical tendency of the columns, and impart an enlivening contrast to the entablature, which is only at length completely resolved into horizontal extension in the cornice. In the Ionic architecture the frieze is more an ornament of the building, with-
- 7 out the essential significance of the Doric. III. CORNICE. A. Doric: 1. Cymatium Doric. 2. Corona, γέσων, projecting obliquely on all sides, but terminating perpendicularly, and beneath it, over all the triglyphs and metopes, the mutules (mutuli) from which hang the guttæ; 3. a second cymatium; 4. the
- 8 sima with the lion-heads above the columns. B. Ionic: 1. denticuli, dentels with the intersectio, *μετοχή*, the interdentels; 2. a cymatium; 3. corona, with concave under profile; 4. cymatium; 5. sima. C. Corinthian, similar to the Ionic, only that under the corona the modillions, ancones or mutuli, whose form is a composition of volutes and acanthus leaves,
- 9 act as supports. In each order proportionate height, strength and simplicity are signs of early antiquity; contraction of the plain surfaces, a narrower and thinner form, as well as richer decoration, are indications of a later period.

2. Guttæ in a continued row without triglyphs were not perfectly rare in antiquity—in the pronaos of Rhamnus, the tower of Cyrrhestes, the Cyrenæan tombs (Pacho, pl. 19. 40. 46.).

4. Triglyphs were also employed as ornaments of castle-walls, as on the acropolis of Athens; see §. 52. R. 3. 272. R. 1. and Epicharmus in Athenæus vi. p. 236 b. When they are above columns, the corner triglyphs must be advanced beyond the axis of the column—an irregularity in a great measure compensated by the contraction of the last intercolumniation, which is grounded in static and optical laws; but with many Roman architects it was a reason for rejecting the whole order. In early times the triglyphs were always painted blue (*cœrulca cera*, Vitruv.). Brøndsted, Voy. ii. p. 145.

5. The oldest Ionic architecture had certainly the dentels immediately above the architrave, for instead of the heavy cross-beams of the

Doric roof only light joists were laid upon the slender columns, forming the dentels on the outside. This arrangement is first found in the oriental form of Ionic architecture (comp. §. 54. 244), at Persepolis, at Telmissus and in Phrygia (§. 241.\* R. 3), and then in the hall of the Caryatides at Athens. Ἐπιστύλιον καὶ ὁ ἐπ' αὐτοῦ κόσμος specially consecrated C. I. n. 2751. 52. 53.

7. 8. Vitruvius derives the mutules from the projection of the rafters, the dentels from the jutting out of the laths (comp. §. 270); against this just objections have often been made. The mutuli in the Corinthian order appear to have been with him a sort of modillion.? Modillions are very appropriately called *πρόμορφοι* C. I. 2297.

283. The simplest CEILING, a stone laid across, is only met 1 with in monuments of the most unpretending kind. Temples and other sumptuous edifices had sunken panels, lacunaria, *φατνώματα*, which were transferred from wood-work, which was also inlaid with gold and ivory, to stone (§. 53.) The 2 ancients distinguish: 1. the beams lying immediately over the architrave (*δοκοὶ δουροδόκοι*); 2. the narrower joists placed above these and mortised into one another (called *στρωτῆρες* collectively, singly probably *σφηκίσκοι* and *ἰμάντες*); 3. the covers or caps filling the openings, *καλυμμάτια*: which parts were also imitated in stone-building, but then wrought more as a whole.

1. Ὁροφὴ φάτναις διαγεγλυμμένη Diodor. i, 66. Chryselephantine lacunaria are even described by Ennius, Androm. p. 35. Bothe, as a part of the ancient kingly magnificence. In Diod. iii, 47. *φιάλαι λιθοκόλλητοι* are mentioned as an ornament of the cassoons. Laquearii as a distinct class of artists in the Theodos. Cod. xiii. t. 4, 2.—The space between the lacunaria and the roof often occurs as a place of concealment. Comp. Appian de B. C. iv, 44. Tacit. A. iv, 68. Valer. Max. vi, 7, 2.

2. See especially Pollux x, 173. and the investigations in Böckh C. I. p. 281, comp. p. 341. The more accurate view which the Uned. Ant. of Attica give of the lacunaria of Attic temples must be considered in connexion therewith. In the Eleusinian propylæa the *δοκοὶ* are placed over the Ionic architrave of the interior, and the stone flags with their depressed panels are mortised directly into these. But in Rhamnus and Sunium these stone flags are so cut out as to leave square holes into which the *καλυμμάτια* exhibiting the inner panels are fitted. It is precisely the same in the Selinuntine temple, the lacunaria of which with their coloured ornaments are given by Hittorff, pl. 40.

284. In private buildings the ROOF was either laid on flat 1 (that is with slight inclination), or inclined on all sides, slanting; in public buildings, on the other hand, especially temples, it was provided with pediments at the ends, which among the Greeks were generally an eighth of their breadth in height, but were more elevated among the Romans. To 2 the pediment or fronton, fastigium, *ἀετός, ἀέτωμα* (comp. §. 53) belong 1. the tympanum; 2. corona and sima above the tym-

panum; 3. *antefixa*, ornaments at the corners, and on the summit; 4. *acroteria*, *angularia* et *medianum*, pedestals for statues at the corners and in the middle. The sloping sides of the roof consist of 1. *tegulæ*, flat tiles, *καλυπτήρες*, and 2. *imbrices*, hollow tiles—of marble, clay or bronze—which were ingeniously fitted into one another. The rows of the latter closed with upright elegantly ornamented eave-tiles, *frontati*, *imbrices extremi*, which in Grecian temples were not only placed above the cornice but even ran along the top of the ridge as an elegant ornament.

1. In *ἡρώα* (on vase-paintings) the favourite practice was to change the *ἀετός* of the *ἱερά* (comp. Aristoph. Birds, 1109) into a low arch ornamented with fleurons stuck upon it. Perhaps these are Vitruvius' *semifastigia*.

2. The *sima* as well as the obliquely overhanging *corona* are not, if we look to their destined object, suitable for the side of the pediment, but are applied throughout for the sake of the agreement of forms. In the small temple of Artemis at Eleusis, where the *sima* has a very fine profile, it stands more upright over the fronton and inclines forward more above the side-walls, which is not less fitting than agreeable. Beautiful *aëtoma* in a sepulchral monument at Epidauros, with two different kinds of eave-tiles, hewn out in marble.

The *antefixa* (the author's Etrusker ii. p. 247) we become acquainted with especially from vase-paintings where temples and heroa are seldom without them. For example, Millingen, Vases de div. coll. pl. 12. 19. Millin, Vases ii. pl. 32. 33. Tombeaux de Canosa, pl. 3. 4. 7. 8. 11. 14. *Antefixa* of steles, resembling eave-tiles with the usual flower ornament. Stackelberg Gräber Tf. 3. 4. Pretty stele of Theron with painted *antefixum* thereon, in Attica, *ibid.* Tf. 6. 2. Painted sarcophagus tiles *ibid.* 5. 2. 6, 1.

The *acroteria* were for the most part narrower in Greece than in Rome where the pediments of the temples were often ornamented above with numerous statues. See for example the coins of the Tiber with the temple of Concordia, Pedrusi, vi, 4, 1. C. I. n. 2388, 5. *καὶ νηοῦ δ' ἐπὶ κρατὶ μετ' ὧν ἀγάλματα θήκαν τρισσά, δύο Νίκας, μέσσα δὲ Περσεφόνην.* The conflict into which the front tiles over the cornice come with the *sima* was settled by the Attic architects generally in this way, that they merely placed a part of the *sima* with a lion's head at the corner beside the *acroterium*, and more rarely by carrying the front tiles further back behind the *sima*, as in the temple of Artemis at Eleusis, or by leaving them away altogether.

285. VAULTS, according to the development which this part of architecture received, especially in the Macedonian and Roman period (comp. §. 48. 49. 107. 109. R. 5. 110. 149. R. 3. 168. 170. R. 3. 190. sqq.), are divided into the leading kinds which lie in the nature of the thing, only that the pointed arch must have always remained foreign to ancient architecture (§. 195), whose character does not affect a tower-like striving upwards and a mutual conflict of buttresses,

arches and vaults, but a predominating horizontal expansion, a secure position on the extended surface.

Vaults are called fornicationes (cuneorum divisionibus), concamerationes (hypogeorum), Vitruv. vi, 11. Among the Greeks ἀψίς, ψαλῖς καμψείσα (comp. Wessel. ad Diodor. ii, 9), Sophocles' Lacæon. στενήν δ' ἔδυμεν ψαλίδα καὶκ ἀβορβορον. An oriental kind of vault? καμάρα, οἶκος κεκαμαραιμένος (C.I.n. 1104.) στέγη καμαρωτή, στέγη περιφερής. Demetr. de eloc. 13. The keystone of the vault is called in Ps. Aristot. De mundo 6. ὀμφαλῖς, also σφήν, tholi conclusura, Lobeck Aglaoph. p. 1103 s. Chief kinds according to Festus: tectum pectinatum (in duas partes deconvexum), cylindrical vaults; and testudinatum (in quatuor), cross or groined vaults. A cupola οὐρανίσκος §. 150. R. 2, τροῦλλος §. 194. R. 4. A vault of slight curve and wide span was probably called *solea*. Hirt. Mus. der Altherthums-W. i. s. 279. Rectilinear vault, see Philo p. 87. [The vaulted porticoes in the theatre of Sicyon are worthy of notice. They are built through the side buildings up to the third part of the height of the seats, in order to admit a portion of the spectators immediately from without at the height which they wished to reach. They are 4 paces broad, 22 long, and over 4 upright courses of square blocks, 5 others form the arch. Steuart found in a sepulchral monument in Phrygia, near Afghan Khia, a beautiful wide arch built of large stones, which however were not so large as those in this theatre.]

#### 4. KINDS OF BUILDINGS.

286. In enumerating the different kinds of buildings it is 1  
of particular importance to point out the simple fitness and  
characteristic significance with which the manifold purposes  
and aspects of life were architectonically satisfied and ex-  
pressed. The first class of structures is formed of those in 2  
which regard is merely had to the external surface; they are  
divided into two kinds, inasmuch as they sometimes, standing  
by themselves (often with the aid of inscription and figure)  
fulfil the purpose of a monument, and are sometimes destined  
to support another more important work of art, or even pro-  
vide an elevated platform for some transaction of life. The 3  
simplest monuments of the first kind carry us back to the  
point when architecture and the plastic art grew from one  
root, as in the hermæ, the Agyieus, the Hades-stone on the  
tomb (§. 66. R. 1). With these are to be classed conic bar- 4  
rows (κολῶναι, tumuli) piled up with earth or stones; grave  
pillars (στῆλαι, cippi, columellæ) of elegant architectonic forms,  
with inscriptions and often reliefs (§. 431); and the horizontal  
gravestones which were called τράπεζαι (mensæ). To the other 5  
kind belong the single columns which were even used in the  
most ancient Grecian temples, on account of the smallness of  
most of the old carved images, in order to elevate the forms  
of the gods above the crowd of their worshippers—whence

originated the honorary pillars of later Roman times—together with the pillars or even columns upon which were destined to be placed cauldrons, tripods and other anathemes, as even this word imports: of these there are now more to be found in  
 6 reliefs and pictures than in architectural remains. We may also reckon as pertaining to it the hearth (*ἑστία*), the place of the fire, and hence the central point of human habitation, with which the Greeks connected the idea of a thing firmly established and immovable, whereby an unsettled life re-  
 7 ceived an abiding hold. The hearth in a religious reference and application becomes an altar, which, where it was not a mere low fire-place (*ἑσχατρία*), received the natural form of a truncated pillar, or frustum of a column with base and cap-  
 8 ping; however, it was not unfrequently developed in Greece  
 9 into large and spacious structures. Other buildings of the kind even served as a pedestal for the living human form, in that they exalted those who were called to the guidance of popular assemblies and armies above the heads of the crowd, such as the bema, the tribunal of the prætor and general, the rostra.

4. A collection of stelés, simple Greek and more ornate Roman, Bouill. iii, 84 sqq. Clarac, pl. 249 sqq. Piranesi, Vasi, Candelabri, Cippi. 1778. 2 vols. fo. The *τράπεζαι* served for libations and water-sprinkling, hence Cic de legg. ii, 26, together with the mensa mentions the labellum (laver) on Attic tombs. Inscriptions on them, Plut. x. Or. Isocr. p. 241 H. Somewhat similar were the *ἱερεῖα* as signs of the Kenotaphion, Marcellinus v. Thuc. 31. Comp. §. 54. 174. R. 2.

[5. Very ancient examples of pillars supporting images of the gods, Welcker Syll. Epigr. Græc. n. 119. 120. Others Paus. v, 24, l. 22, 1. (Zeus, Nike) and frequently in reliefs and vase-paintings (Apollo Pythios, Agryneus, Pallas, Artemis), in like manner columns (*κόλones*), on which were consecrated gifts, eagles, owls, sirens, see L. Ross in the *Annali d. I. a.* xiii. p. 25. tv. B. comp. Zoega de Obel. p. 228. Portraits also were thus exhibited. According to Plutarch, Æmilius Paulus caused his own likeness to be placed on a large column at Delphi which was intended for a golden statue of king Perseus. The statue of Polybius stood on a column in the Asklepion at Mantinea, Paus. viii, 9, 1. At Lodi there have been discovered remains of a large honorary column supposed to have been for a statue. Hall. LZ. Int. Bl. 1836 N. 29. The enormously large one at Alexandria §. 193 a. 6. was an honorary column. Cinerary urns on columns, Bull. 1847. p. 78.]

7. *Θεῖα κάματα* are the cappings of the altars. Eur. Iph. Taur. 73. We sometimes see on reliefs (Bouill. iii, 33, 1) an elegantly formed round altar standing on a square one of simple shape. Altars placed together in Moses' Collection of Anc. Vases, Altars, &c., pl. 51—63. Clarac, pl. 249 sqq.

8. For instance the great altar of Olympia whose base, *πρόθυσις*, was 125 feet in circumference; the whole was 22 feet high; the altar of Parion, a stadium square (Hirt, Gesch. ii. s. 59); the one of equal size

at Syracuse (ii. s. 179); the marble one 40 feet high with a battle of the giants in relief at Pergamon, Ampelius c. 8.

9. The Rostra, situated between the forum and comitium, was constructed for walking up and down on, and therefore extended longitudinally. We see it on the coins of the Lollia gens.

287. The contrast to this class is formed by enclosures of 1 all sorts, such as the walls of entire citadels and cities, which often likewise received architectonic forms and decorations, with arched gates for the most part; and the fences of sacred 2 precincts (περίβολαι), or places of public assembly (septa), which appear to have been not unimportant architectural undertakings.

2. Septa of the comitium of Tullus Hostilius, Cic. de R. P. ii, 17. Septa Julia, §. 190. R. 1. i. b. At Athens such fences were generally but slight, of wicker-work (the γέβρα of the ecclesia) or extended ropes (περισχόινισμα of the council). Statues were surrounded with reeds, κάνασαι, to prevent soiling, Arist. Wasps. 405; columns with reticula, Digest. xix, 1, 17. §. 4.

288. By the addition of a roof to this enclosure a HOUSE is 1 the result. The simplest house was the TEMPLE (ναός, ædis), at first nothing more than a place where a religious image was erected in a secure manner and protected, but which was however also consecrated by solemn election and foundation (ἱδρύσεις in Greece, inauguratio, dedicatio, and consecratio at Rome). Seclusion and mystery always remained character- 2 istic of the ναός properly so-called, which therefore never admitted of windows; there was soon however combined with it a free and open exterior, which at the same time afforded shade and shelter, by the temple receiving porticoes and encircling colonnades (laxamentum). The interior of the temple 3 likewise received afterwards from the hypæthral construction a clearer and more spacious appearance; the only light otherwise admitted was by the door which was very large. Temples 4 are divided into the following kinds: a. as regards the placing of the columns around, into: 1. ædis in antis, ναός ἐν παραστάσει, with corner pilasters under the pediment; 2. prostyle, with porticoes on the front, and 3. amphiprostyle, at the two ends; 4. peripteral with colonnades around; 5. pseudo-peripteral with engaged columns around; 6. dipteral with a double circuit of columns; 7. pseudodipteral with a circuit of double breadth; 8. The temple constructed according to the Tuscan plan (§. 169); 9. according to a mixed Greco-Tuscan design. b. as regards the number of columns (on the front) into the tetrastyle, hexastyle, octastyle, decastyle, dodecastyle. c. as regards the width of the intercolumniations, into 1. the pyncostyle (3 mod.); 2. systyle (4); 3. eustyle (4½); 4. diastyle

- 5 (6); 5. aræostyle (more than 6). A subordinate kind, the circular temple, is divided into 1. the monopteral (in which mere parapets or railings fill up the intercolumniations); 2. peripteral; 3. pseudoperipteral; 4. circular temple with a vestibule, a prostylum. But as concerns the *parts* of the temple, the following are distinguished in large edifices of this kind:
1. the foundation with the steps, suggestus, *κρηπίς* or *κρηπίδωμα*;
  2. the temple strictly so-called, *ναὸς*, *σηκὸς*, *cella*, sometimes
  - 7 double in the same building; to it belong: a. *τὸ ἔδος*, the place for the statue, which was often enclosed with a parapet or railing (§. 68. R. 1), b. *ὑπαίθρον*, the central space under the open sky, c. *στοαί*, the surrounding colonnades, also *ὑπερῶαι*, upper galleries (§. 109. R. 9), d. sometimes an *ἄδυτον*, the
  - 8 holiest of all; 3. the pronoas; 4. the opisthodomos (§. 109. R. 2); 5. the circuit of columns, *πτέρωμα*, *alæ*, including the prostyle; 6. porticoes built on to the temple, *προσάσεις*, only in
  - 9 particular cases (§. 109. R. 4). The more carefully we study the existing remains, the more must we admire the way in which ancient architecture, in sacred structures, accommodated itself to the different wants of the particular worship, notwithstanding the general regularity.

2. Quatr. de Quincy (Mém. de l'Inst. Roy. T. iii.) [Jup. Olymp. p. 262.] lays down several untenable assertions on the lighting of temples. Vitruvius' expression (iii. 1. comp. i, 2) of the *medium sub duo sine tecto* between the double colonnades describes distinctly enough the hypæthral arrangement. Comp. §. 80. 109. R. i, 5. [The old temple on Mount Ocha was an *hyæthron* §. 53. R. 2. as well as that at Phigalia, §. 119. R. 3., and at Delphi §. 80. i, 5., where the passage Eurip. Ion must be struck out, in room of which Wieseler will furnish another testimony, comp. Ulrichs Reisen s. 83 f. On the difficult question as to the partial roofing of the hypæthral temples see Stuart Antiq. of Ath. a new ed. ii. p. 33. not. c. K. F. Hermann, die Hypæthraltempel des Alterthums, Göttingen 1844. (comp. Bullet. 1845. p. 98.), refutes the opinion that this kind was exclusively applied to the worship of Zeus, and assumes a strictly hypæthral construction, which left the cella quite uncovered, and that it was not on account of the light, but was connected with an altar in the centre. Contrary opinions entertained by C. W. in the Allgem. Zeit. 1846. Beil. N. 213. and especially L. Ross Hellenika 1846. St. 1. The latter entirely denies this form of building, in reference to which doubts have also been expressed in the Hall. ALZ. 1831. Int. Bl. N. 71. Bötticher Der Hypæthralbau auf Grund des Vitruvischen Zeugnisses gegen Prof. Ross erwiesen, Potsdam 1846. 4to. comp. Archæol. Zeit. 1846. S. 359. This proof is also very minutely gone into by R. Rochette in the Journ. des Sav. 1846. p. 669. 721. Letronne in the Revue Archéol. iv. p. 593—602. Sur deux passages de Pausanias et de Strabon qu'on a cru relatifs aux temples hypéthres Grecs.] The door of the temple is placed by Vitruvius iv, 5, 1, (corrected Min. Pol. p. 27) to the west; but not merely the Athenian, the Ionian and Sicilian temples likewise have them in the east.

4. The ancients do not mention any temples with an odd number of



columns on the front; such a number as well as a row dividing the cella lengthwise, gives the idea of a stoa, §. 80. R. ii, 3. 109. R. 8. However the so-called temple of Hercules at Pompeii has also an odd number of columns.

5. Circular temples represented together especially in Piranesi's *Raccolta dei Tempi antichi*. We get a knowledge of the temple of Vesta from coins. Comp. §. 280. R. 6. Temple of Hera at Plataea *ἑκατομπόδος*, Thucyd. iii, 68, certainly not square.

6. Temples with *double* cells (*ναὸς διπλοῦς*) had generally the principal doors at the opposite ends; however there were also cases in which there was a communication from the one to the other. Paus. vi, 20, 2. Hirt, *Gesch.* iii. s. 35. Pausanias was acquainted with *one* example of two temples as stories above one another, iv, 15. The great temple of Cyzicus, §. 153. R. 3. is divided by Aristides into the *κατάγειος*, *μέσος* and *ὑπερῶος*; galleries, *δρόμοι*, ran through it in all directions. Roman temples on coins have frequently several tiers of porticoes on the outside. On temples resembling the basilica, such as the temple of Pax, Hirt, *Gesch.* iii. s. 36.

7. "Ἰκρία περὶ τὸ ἔδος on the Inscr. *Ægin.* p. 160, *ἐρύματα* around the throne at Olympia, Paus. v, 11, 2; similar perhaps in the Parthenon, §. 109. R. 2. [In the *Gött. Anz.* there quoted there is an examination of the doubts as to the place where the colossal statue in the Parthenon stood; these fall to the ground in consequence of the observation of Ulrichs *a. ibid.* S. 84, that an altar stood in the centre of the cella under the hypæthrum. Since the removal of the mosque, which partly fell in of itself, the traces of the quadrangular base of this altar have become still more evident. It is clear that the statue did not stand here, as Cockerell and Dodwell supposed, but at the back wall of the cella, as at Olympia and everywhere, as Stuart also assumed.] The temple of Demeter at Pæstum, §. 80. R. ii, 1., has an inner *ædicula* for the mystic image. The Pompeian temple of Fortuna a tribunal with a prostyle in a niche, M. Borb. ii. tv. B. Of a similar description was the thalamos in Asiatic temples, §. 153. R. 3. 192. R. 5.

289. Buildings destined for the exhibition of a contest, 1  
constructed for musical, gymnical, and other AGONES, form a very  
extensive class among the ancients. An open space levelled, 2  
fenced off, and distributed according to the requirements of  
the *agon*, forms the first and most essential part. Over it  
must arise, in order to enable the greatest possible number to  
see, terraced platforms and steps which however were often  
obtained in a natural way, especially in stadia and hippo-  
dromes, by taking advantage of the surrounding heights. In 3  
the THEATRE there was added to the dancing-place, the original  
choros (§. 64. R. 1), a platform with its wall behind, which  
was destined to exalt individuals above the crowd and exhibit  
them in a poetic world. Hence result the following parts: A. 4  
orchestra, with the thymele (the altar of Dionysus) in the  
middle, and the open passages (*δρόμος*?) at the side (the space  
of which is by others assigned to the stage). B. The scene, 5  
consisting of: 1. the wall (*σκηνή*) with its fixed decoration,  
which arose in several stories (*episcenia*), and was composed

- of columns, intermediate walls, and entablature; 2. the advancing side-walls or wings (*παρασκήνια*, *versuræ procurentes*); 3. the space before the scene-wall between the wings (*προσκήνιον*), which was generally raised on a wooden platform 6 (*δὲ κρήβας*, *λογεῖον*); 4. The front of this platform towards the spectators, and the space covered thereby (*ὑποσκήνιον*). C. The place for the audience, or the theatron properly so-called (*κοῖλον*, *cavea*), the steps for sitting on which ran round in a lengthened semicircle, concentrically divided by broad passages (*διαζώματα*, *præinctiones*), and wedgewise by stairs leading down (into the *κεκλιδές*, *cunei*). The seats were formerly 7 wooden scaffolds (*ικρία*), afterwards they were generally, in the Greek theatres, placed on the rocky ground. D. The surrounding colonnade, *περίπατος*, above the seat-rows, which served to widen the theatron and give an imposing termination to the whole, and was also rendered desirable from acoustic advantages (*τὸ συνηχέειν*), which, together with perspective (§. 107), were a chief study with architects of theatres. Behind the 8 scene there were also porticoes (*porticus pone scenam*), an acceptable addition to the public recreation. The ODEION sprang from the theatre, as the music of individual virtuosi from the festal songs of the choruses; here, where no room for movement was necessary, where the main object was to be heard, the whole was concentrated and came under a circular roof.

3. We must however guard against assuming at once that the countless theatres in all parts of the Grecian world were all destined for the drama. Processions with chariots and horses (Athen. iv. p. 139), Bacchian orgies, the proclamations of heralds, musters, for instance that of the orphans of those slain in war when the Athenian state dismissed them in full equipment, were likewise held there; nay, the theatre became more and more the place for popular assemblies, and the stage then certainly took the place of the simpler bema on the pnyx which was in like manner constructed in the theatrical form.

4-7. RUINS OF THEATRES: in Greece, especially Epidaurus (§. 106. R. 2), Argos (450 feet in diameter, according to Leake), Sicyon (Leake, Morea iii. p. 369., 400 f.) Megalopolis, Sparta, Thoricus (Dodwell, Views, pl. 23), Chæroneæ, Melos (Forbin. Voy. dans le Levant, pl. 1), Nicopolis, near Rhiniassa in Epirus (Hughes, Trav. [i. p. 486.] ii. p. 338), near Dramyssus in the neighbourhood of Jannina (Donaldson, Antiqq. of Athens, Suppl. p. 46. pl. 3). In Asia Minor, especially Assos, Ephesus (660 feet), Miletus, Lindus, Stratonicea, Jassus, Patara, Telmissus, Cisthene, Antiphellus, Myra, Limyra, Side (best preserved), [that at Aspendos still more perfect according to Texier], Hierapolis, Laodicea (where there is much of the scene preserved, Ion. Antiq. ii. pl. 50), Sagalassus (to which the same remark applies, Arundel, Visit, p. 148), Anemurion, Solinus in Cilicia. Leake, Asia Minor, p. 320 sqq. [That at Aphrodisias, Ion. Antiq. iii. ch. 3. pl. 4 sqq. at Cnidos ch. 1. the upper pl. 3. 24 sq the lower pl. 22 sq. 32.] In Syria, especially the theatres of Gerasa, one with open

scene consisting of columns, one with closed. Buckingham, *Trav. in Palest.* p. 362. 386. In Sicily, Syracuse (§. 106. R. 2), Tauromenium, Catana, Himera, Egesta (Hittorff, pl. 7—9). That at Egesta *Bull.* 1833. p. 169. [Theatre and Odeon of Catania, Serradifalco *T. V. tv.* 1—6., that of Tauromenium *ibid.* tv. 20—25., of Tyndaris tv. 31.] In Etruria, §. 170. R. 1. The great number of these ruins, and the completeness of many of them, encourage the hope that we shall yet obtain, after the recent labours of Groddeck, Genelli, Kanngiesser, Meineke, Stieglitz, Hirt, Donaldson, Cockerell, and the editors of Vitruvius, a representation of the ancient theatre founded on a complete architectonic availment of the materials. Stieglitz makes a distinction between *pulpitum* and *proscenium*, *Beitr.* S. 174. The difference between the theatres in Asia Minor as well as that of Syracuse, in which the seats end in obtuse angles, and those existing in Greece with seats cut away at right angles, is remarkable. [J. H. Strack *Das altgr. Theater*, Potsdam 1843. fol. Many indications in F. G. Welcker's *Griech. Trag.* S. 925. 1295 ff.]

The ROMAN theatre (§. 188. R. 4. 190. R. 1, i. a. b. R. 4. comp. §. 256. 259. R.) is only a modified form of the Greek with a different use of the orchestra. Its construction was afterwards transferred to halls for recitation. Giulio Ferrara, *Storia e descr. de' princip. teatri ant. e moderni.* Milano 1830. 8. [The Roman theatre at Falerona is in perfect preservation (even the foundation of the *periacti*). There are models of it at Rome. There was one discovered at Vicenza in 1839 by the architect Mighiranza, which seems from its size and the richness of the marble ornaments and statues to belong to the time of Augustus. That at Parma was found in 1844 more deeply buried, and is likewise well preserved. Remains besides at Brescia, Assisi, Teoni, at Nora in Sardinia (della Marmora *Voy. de la Sardaigne T. ii. pl.* 37. 2), at Saguntum (Schiasii *De tipo ligneo theatri Saguntini*, Bononiæ 1836., cf. *Bullett.* 1837. p. 376.)

6. We can obtain from the ruins a knowledge of the elegant and space-economizing form of the seat-steps. The gentle inclination of the horizontal surfaces to the back, which occurs at Epidaurus, secures seat and footing. [This is found often, for example in the smaller theatre at Melos.] The space for the feet is depressed compared with that destined for sitting; only in the theatre of Tauromenium and so-called Odeum of Catania are there (according to Hittorff) separate steps for the feet and others for the seat. On the *lineæ* dividing the sittings (which are still to be seen in the amphitheatre of Pola), see Forcellini s. v.

7. On this colonnade especially Appulei. *Metam.* iii. p. 49. Bip.; he also speaks, Florid. p. 141, of the pavimenti marmoratio, *proscenii contabulatio*, *scenæ columnatio*, of the *culminum eminentia* and the *lacunarium refulgentia*. Sometimes temples interrupted this gallery, as in the theatre of Pompey, §. 188. R. 4. also in the amphitheatre of Heraclea according to the coin, Buonaroti, *Medagl. tb.* 4, 7. comp. p. 275 sq. The *proscenium* at Antioch contained a *nymphæum*.—Ohladni, Cæcilia, H. 22. controverts the old opinion that the sound was strengthened by inserting vessels, and by the form of the masks; Banks, however, is said to have discovered traces of acoustic cells at Scythopolis.

8. The ODEIA were similar to theatres (Θεατροσίδες ᾠδῶν, *Inscr.* from Arabia Petræa in Letronne, *Analyse du recueil d. Inscr. de Vidua*, p. 24), with large circular roof (§. 106. R. 3, comp. the *epigr.* in Welcker's

Syll. p. 44), which rested on a great number of columns (Diodor. i, 48. Theophr. Char. 3. &c.). The stage must have been in the middle. The *theatra tecta* on the other hand, such as that of Valerius, Plin. xxxvi, 24, and that of Pompey, had the ordinary stage. Martini on the Odeum. [Klausen in the Encycl. of Ersch and Gruber, C. Rose Ueber die Odeen in Athen, Rom u. Karthago, Soest 1831. 4to. Odeum at Laodicea, Ion. Antiq. ii. ch. 6, in Smyrna, Aristid. Rhod. i. p. 630, in Catania, &c.]

- 1 290. The STADIA received their form chiefly from their destination for the race, to which refer the barriers (*βαλίδες* and *ὑσπηλῆς*) and the goal-pillar (*τέγμα*, *meta*), as well as the length of the course; however there was at the same time a space in the neighbourhood of the goal for contests in wrestling and boxing and other exercises:—this part of the stadium (called *σφενδόνη*) had some resemblance to a theatre, in its rounded
- 2 form and seat-steps. The HIPPODROME was at first of very simple design; among the Greeks the suitable construction of the barrier (*ἄφεις* with the *ἑμβολόν*) was especially a subject of nice calculation (§. 106. R. 4); the Romans made a large and sumptuous edifice of their circus, the principal parts of which are thus distinguished: the front building (*oppidum*) with the barrier (*carceres*, *ψαλιδωταὶ ἱπποφάσεις*) and the gate for the procession, the race-course with the *spina* bounded by two pointed columns (*metæ*, *νύσσαὶ καμπυτῆρες*) and the Euripus around; the encircling wall with the seat-rows (*podium et sedilia*) and grand stands (*suggestus et cubicula*); to which was also added a portico with *tabernæ* on the outside.
- 3 AMPHITHEATRES, although they originated in Italy, are altogether conceived in the simple and grandiose taste of the Hellenic architects; the problem here was also more easy than in the theatre. The elliptic form which the arena universally received, gave the advantage of a longer line for sustained charges and pursuits; the locality lost thereby the uniformity of the circular surface which everywhere presents equal advantages.
- 4 The parts of the amphitheatre are: 1. the arena with the subterranean passages and the equipments for the particular games; 2. the foundation wall of the seats (*podium*); 3. the different stories (*mæniana*) of seat-rows (*gradationes*) with their stairs; 4. the different circular passages between the *mæniana* (*præcinctiones*) with the gates under the seats (*vomitoria*); 5. the higher and lower vaults and arcades (*for-nices, concamerationes*) over and alongside one another, which occupied the whole space under the seats; 6. the stories of columnar architecture on the outside; 7. the portico around the whole amphitheatre, above the highest *mænianum*; 8. the uppermost gallery with the beams from which the awning (*vela*) was spread out by means of an immense apparatus of
- 5 ropes. As amphitheatres were sometimes filled with water, and the arena converted into a basin, there also originated at

Rome, from the insatiable passion of the people for public amusements, the NAUMACHIÆ as a separate kind of buildings, which furnished larger surfaces for sea-fights in the interior.

1. This sphendone (Malalas, p. 307. ed. Bonn.) is seen very distinctly in the Ephesian stadium, where it is likewise separated from the rest of the race-course by a few projecting seats. The Messenian stadium, which is surrounded by colonnades, has 16 rows of seats in the sphendone. Expéd. de la Morée, p. 27. pl. 24 sqq. In the Pythian stadium (described by Cyriacus Inscr. p. xxvii.) this is called by Heliodorus iv, 1. a *Σφαῖρον*. Several stadia in Asia Minor (Magnesia, Tralles, Sardis, Pergamon) are rounded off at *both* ends. Leake, Asia Minor, p. 244.

2. [The hippodrome at Aphrodisias Ion. Antiq. iii. ch. 2. pl. 10 sqq. That at Perga is also well preserved. On the *phiale* (of the fountains) of the hippodrome at Constantinople, Texier Revue Archéol. ii. p. 142.] The ornaments of the spina of the Roman Circus, among others the pulvinar, the scaffolds with eggs and dolphins, conic pyramids on a base, are partly derived from decursiones funebres, also from the worship of Poseidon [the pulvinar was for distinguished personages, the *mænianum*, a stair to the different stories; the Euripus prevented the runners from approaching the podium]. The Euripus as well as the basin (*lacus*) of the spina (distinctly to be seen in the circus of Caracalla and in mosaics) served to moisten the sand.—The Circus Max. at Rome was 2,100 feet long, 400 broad, and surrounded by galleries in three stories (*συναυλιστήριον*, Dion. Hal.) the lowest of which had stone, and the upper wooden seat-rows; in Trajan's time it contained about 300,000 spectators. G. L. Bianconi's work, §. 258. R. 4. Mosaics, §. 424. R. 7.

3. The Greeks sometimes converted stadia into amphitheatres, Hirt, Gesch. ii. s. 345. Lipsius de amphith., Thes. Ant. Rom. ix. p. 1269. Maffei degli Anfiteatri. Carli d. Anfiteatri (the Flavian, that of Italica and of Pola). Mil. 1788. Fontana Anfit. Flavio (§. 190. R. 3). 1725. fo. Ruins of amphitheatres in Italy, §. 258. 260. R. Bibliot. Ital. xli. p. 100. Comp. §. 254. 256. 262.

4. The recent excavations in the Coliseum have shown the subterranean passages of the Arena. See Lor. Re, Atti d. Acc. archeol. ii. p. 125 (for Bianchi, against Fea). [The amphitheatre of Syracuse, Cavallari in Serradifalco iv. tv. 13–15, of Catania v. tv. 7–9; there is a large work on that of Capua prepared.] The sight of the amphitheatrical games in their strange combinations must have been wonderful, surprising and exciting to a degree which we cannot adequately imagine. The splendid decorations, the moveable ivory cylinders and gold nets for the protection of the podium, the gems on the balteus, i. e. the *præcinctiones*, and the gilding of the porticoes are described especially by Calpurnius, Ecl. vii, 47 sqq.

5. In the Naumachia of Augustus the longer axis amounted to 1,800 (basin) and 100 feet (seats), the shorter 1,200 and 100 f.

291. Another class of buildings consists of PORTICOES destined for public social intercourse, which the ancients loved so much, for commerce and all sorts of assemblies, in which a

- roof resting on columns and affording a shelter against wind and rain was the main object, whereas in temples it was merely an external appendage. To these belong first, entirely open porticoes of two or more rows of columns (tetrastichoe, pentastichoe), such as sometimes traversed cities in the form of streets, like the great colonnades of the Syrian towns (§. 149. R. 4. 192. R. 5), sometimes surrounded quadrangular market-places and other squares; sometimes also they constituted distinct buildings by themselves. But then walls were also added to the colonnades on one or both sides, and thus were developed the halls which Rome borrowed from Greece under the name of basilicas (στοαι βασιλικαὶ §. 180. R. 3. 188. R. 3. 191. R. 1. 194.) Here we distinguish: three or five aisles running along parallel to one another, together with the galleries over the side-aisles, which were formed by columns disposed in pairs, the chalcidicum in front, and the tribunal in the posterior part of the building, frequently in a semicircular recess (κόγχη).—We shall content ourselves with merely mentioning other public edifices, as we can scarcely say anything general as to their construction, such as the BULEUTERIA or CURIAE; the PRYTANEIA of the Greeks with the THOLI or circular buildings which were destined for the state-sacrifices of the Prytanes; [the SHIP-HOUSES, νεώρια (Böckh Urkunden des Attischen Seewesens s. 64 ff.) and Skeuothecæ, the celebrated one of Philo in the Pæiræus Olymp. 112. (Ibid. s. 71.)]; the PRISONS, which were often very strong and resembled donjons; the THESAURI (αεράρια), in which subterranean cellar-like vaults seem even in later times to have been the principal thing [?].
- 6 The numerous groups of Thesauri, which stood on platforms (κρηπίδες) in the temples of Delphi and Olympia, were also probably for the most part circular structures.

2. Thus for example there stood at Athens, according to Paus. i. 2, 4. several temples, a gymnasium and Polytion's house in a stoa, that is to say in a square enclosed by it. Of the same description was the portico of Metellus, §. 180. R. 2. 190. R. 1, i. The portico of Thoricus (§. 109. R. 8.) shows no trace of walls, and was therefore perhaps a mere structure of columns; so also for the most part the portico of Diocletian at Palmyra, Cassas i. pl. 93 sqq.—Comp. Hirt. Gesch. iii. s. 265.

3. The Corcyraean Hall at Elis contained a wall between two rows of columns, Paus. vi. 24, 4. A CRYPTOPORTICUS had walls with windows on both sides, and probably only engaged columns between. On HANGING porticoes §. 149. R. 2. comp. §. 279. R. Forcellini s. v. *mænianum*, *solaria*, *Mæniana*, *ἡλιασπήρια*, Salmasius Hist. Aug. i. p. 676. [Portico of the Agora at Aphrodisias, Ion. Ant. iii. ch. 2. pl. 6 sqq.]

4. We obtain a knowledge of the BASILICÆ especially from that of Vitruvius at Fanum (in the description of which however there are still many obscurities,) that at Pompeii (Mazois iii. pl. 15. sqq. Gell, Pomp.

New Ser. ch. 2.), the one at Oriculum and those of the Christians. On the vestibule, which was called *CHALCIDICUM*, and was therefore derived from Chalcis, see Hirt ii. s. 266. Sachse's *Stadt Rom.* ii. s. 7. The Pompeian Chalcidicum however formed a separate peristyle with a cryptoporticus behind it. Becchi, *del Calcidico e d. Cripta di Eumachia.* N. 1820. Malalas has often the expression *κόγχη*. [*οἰκίαι πολυόροφοι*. Jacobus ad Philostr. *Imag.* 4, 23.]

5. The *THOLUS* of Athens was also called *SKIAS* (Suidas s. v. *Σκιάς*, C. I. p. 326.), and was therefore one and the same sort of building with the skias of Theodorus at Sparta, §. 55. R., only that the latter was large enough to contain assemblies of the people. Was the tholus qui est Delphis (de eo scripsit Theodorus Phocæus, Vitruv. vii. Præf.) the buleuterion of that place or a thesaurus? Travellers frequently speak of a circular building there.—Welcker, *Rhein. Mus.* ii, 3. s. 469 ff., throws doubt on the idea brought forward §. 48. regarding the ancient thesauri; but, in the first place, native tradition certainly designates distinctly the well known buildings as the treasuries of Minyas and Atreus (the latter of which is even yet a *κατάγειον οἶκημα*, as Pausanias calls it), and secondly, analogies are too much wanting in Greece to explain such domes contrary to tradition to be sepulchres. See on these Dodwell, *Views of Cyclop. Remains*, pl. 9. 10. 11. 13.

6. These buildings (on the position of which see Paus. vi. 19, 1.) are called by Polemon *Athen.* xi. p. 479. *ναοί*, in Eurip. *Androm.* 1096. *χευσοῦ γέμοντα γύαλα*. The small buildings also which were designed to support prize-tripods were called *ναοί* (§. 108. R. 4), Plut. *Nic.* 3. *Comp.* also §. 232. R. 4.

292. Among the public buildings which were erected for 1  
the general care of the body, the *GYMNASIA* were in Greece, and the *THERMÆ* in Rome, and probably even in the Macedonian East, the most important. They stand in close connexion with one another, for, as in Greece the warm bath was attached to athletic exercises as a remedy for exhaustion, so in Rome some corporeal exercise was connected with the use of the bath. The Greek *GYMNASIA*, in their complete- 2  
ness, contained the following spaces and apartments: A. as parts of the main portion, the palæstra: 1. the stadion; 2. the ephebeion, the exercise-hall for the youths; 3. sphæisterion, for ball-playing; 4. apodyterion, for undressing; 5. elæothesion, aleipterion, for anointing; 6. konisterion, for rubbing with dust; 7. the swimming-bath (*κολυμβήθρα*) with other bathing accommodations; 8. covered promenades (*ξυστοί*, in Rome, porticus stadiatæ, stadia tecta); 9. open promenades (*περιδρομίδες*, in Rome, hypæthræ, ambulationes or xysti). B. as surrounding portions: all sorts of rooms (æci), open halls 3  
(exedræ), porticoes (porticus, also cryptoporticus), by means of which the gymnasium was also fitted to become a place of intellectual gymnastics. Now, in *THERMÆ*, we distinguish in 4  
a similar way: A. The main edifice, in which were, 1. the ephebeum, the large circular hall in the centre of the whole; 2.

the cold bath (*balneum frigidarium*); 3. the tepid (*tepidarium*); 4. the hot (*caldarium*); 5. the sweating-room often connected therewith (*Laconicum seu sudatio concamerata*, in which were the *clypeus* and the *labrum*, and the *hypocaustum* with the *suspensura* beneath); 6. the anointing-room (*unctuarium*); 7. *sphæristerium* or *coryceum*; 8. *apodyterium*; 9. *elæothesium*; 10. *conisterium*; 11. the swimming-bath (*piscina*); 12. *xysti*; 13. all sorts of apartments for attendants; 14. the *vestibulum* (all these chambers, except the *vestibulum*, 5 *ephebeum* and *piscina*, are usually found double). B. surrounding and enclosing structures such as otherwise belong especially to museums — *porticoes*, *exedrae*, apartments for learned intercourse (*scholæ*) and libraries, also buildings in the form of theatres.

2. The best preserved ruins of gymnasia are at Ephesus (the most magnificent in Asia, built by Adrian, *Philostr. Vit. Soph.* 1. *Polemo*), Alexandria Troas and Hierapolis (drawings of the last by Cockerell). For carrying out into detail the above data from Vitruvius see *Hirt. iii.* s. 233 ff. *Kruse Theagenes S.* 131 ff. [Plan of the *palaestra*, *Leake Tour in Asia*, Appendix Note 3.]

4. In elder Greece and Rome the baths, *βαλανεῖα*, were insignificant edifices and probably in general private undertakings. (Public *λουτράνες* however are mentioned by *Xenophon, R.P. Ath.* 2, 10). In these a round and vaulted form was the usual one at Athens, *Athen. xi.* p. 501. But this form always continued to be that of the bath-halls; large windows in the dome admitted the light. *Comp. Lucian's Hippias* 5. *Seneca Ep.* 86. *Statius Silv. i.* 5, 45. *Plin. Ep. ii.* 17. *Sueton. de ill. gramm.* 9. 11. *Comp. §. 194. R. 3.* [Baths at *Cnidus Ion. Ant.* iii. ch. 1. pl. 12 sqq.]

We know the construction of baths and *thermæ* especially from the picture found in the baths of Titus (*Winckelm. W. ii. Tf.* 4. *Hirt, Tf.* 24, 2.), the *thermæ* of *Badenweiler* (§. 264. *R. 2.*) and *Pompeii* (*M. Borb. ii.* 49 sqq. *Gell, Pomp. New Ser. i.* pl. 23 sqq.), which are restricted to the necessary parts, and *Palladio's* plans of the baths of *Agrippa*, which however are not altogether to be relied on, the *Nerono-Alexandrine*, those of *Titus* (or *Trajan* ?), of *Caracalla*, *Philip* (?), *Diocletian* and *Constantine*, which in general present very distinctly the *lavacra in modum provinciarum extracta* (*Ammian*). *Palladio, Terme de' Rom. dis. con giunte di Ott. Barotti Scamozzi. Vic.* 1783 fo. [Vicence 1797. 4to.] *Ch. Cameron, The Baths of the Romans. L.* 1772 fo. *comp. §. 192. R. 1.* 193. *R. 6.* *Becker Gallus ii.* S. 19. *Kruse Theagenes S.* 138. distinguishes the *coryceum* from the *sphæristerium*.—Allied to the baths were the *ΝΥΜΦΗΑ*, halls with high cupolas and fountains (*Dissert. Antioch. i.* 22.).

5. The *Alexandrine museum* (§. 149. *R. 3.*) was a large peristyle with library and other rooms behind, and having a large dining-hall. *Strab. xvii.* p. 793. *Aphthonius*, p. 106. ed. *Walz. Comp. J. Fr. Gronov and Neocorus, Thes. Ant. Græc. viii.* p. 2742 sqq. On the *exedrae* of the museums combined with *stoæ*, *Gothofred. ad Theod. Cod. xv.* 1, 53. But artificial stalactitic grottoes were likewise called museums, *Plin. xxxvi.* 42. *Comp. Malalas, p.* 282. ed. *Bonn.* [Large ruins at *Sardes* point at public granaries.]



293. The design of PRIVATE HOUSES was of course at all times dependent on the various wants of different ranks and trades, as well as the particular inclinations of the owners, and therefore less regulated by pervading rules than the public buildings; however, there are even here certain easily distinguishable leading forms. I. The primitive Greek house of the *anaktes* (§. 47), to which may have corresponded in general, even in later times, the designs of houses among those tribes of Greece who more faithfully adhered to the ancient customs. II. The design described by Vitruvius, which probably emanated from the Ionians, and which was perfected in the Alexandrine times: A. the front porch for the door-keeper (*θυρωρέϊον*). B. The division for the men (*ἀνδρονῆτις*), a peristyle (with the Rhodian stoa towards the south), surrounded by apartments of all kinds, dining-rooms, rooms for the men's meals (*ἀνδρῶνες*), exedrae, libraries, cells for slaves, stables. C. Division for the women (*γυναικωνῆτις*), also in connexion with the front porch, with a small prostyle to itself and adjoining porch (*προστάς* or *παραστάς*), rooms of all sorts, bed-chambers (the *θάλαμος* and *ἀμφιθάλαμος*), cells and so forth. D. Chambers for guests (*ξενῶνες*, *hospitalia*), as separate dwellings; intermediate courts (*μέσσωλοι*) separated them from the main building. III. The Roman house, a combination of the later Greek with the primitive Italian (§. 168. R. 5), which always continued to be pretty generally retained in the habitations of plain citizens; its parts: 1. Vestibulum; 2. atrium or cavædium, either Tuscan (without columns), or tetrastyle, or Corinthian, or vaulted (*testudinatum*); 3. Side-rooms of atrium (*alæ*, *tablina*, *fauces*); 4. the peristyle; 5. dining-rooms (*triclinia*, *cœnationes*, *æstivæ*, *hibernæ*); 6. halls (*œci*, *tetrastyli*, *Corinthii*, *Ægyptii*, *Cyziceni*); 7. conversation-saloons (*exedrae*); 8. pinacothecæ and bibliothecæ; 9. the bath with the *palæstra*; 10. closets, bed-chambers (*conclavia*, *cubacula*, *dormitoria*); 11. store-rooms and work-rooms for the slaves (*cellæ familiæ*); 12. the upper story called *cœnacula*; 13. cellars (*hypogea concamerata*; 14. garden buildings (*viridaria*, *ambulationes*). To the character of the ancient house in general belongs external seclusion (hence few and high windows), and the open communication of the apartments of the house with one another, as they were built around inner courts from which they were immediately accessible, often lighted merely through the open doors, and sometimes separated only by moveable wooden partitions (hence the *tablinum*) or curtains (*vela*). As to the COUNTRY HOUSES, it is sufficient to remark that they are divided into *villæ rusticæ*, really designed in a way suitable to the life of a country gentleman, and *urbanæ*, which transferred the luxurious

construction of the city into rural environment (of such there are not wanting minute descriptions).

1. A leading circumstance in the explanation of these structures is the little necessity for carrying off smoke; hence the want of chimneys. On the means of compensation comp. Stieglitz Arch. i. s. 124. Remains of ancient chimneys, Fea in Winckelm. W. ii. s. 347. Such were most usual in Gaul. Elsewhere heating by means of pipes in the wall and floor was a favourite method.

2. Comp. Dorians ii. p. 271 sq. At Athens an *αὐλή* before the house was usual even in later times; the women lived mostly in the upper story, *ὑπερῶον*, *διήρες* (Lysias Ap. for the murder of Eratosth. 9.), the maids in *πύργοι* (Demosth. agt. Euerg. p. 1156.). Hence the *διστεγία* on the stage, Pollux iv, 127, Antigone appears on the balcony over the Parthenon in the *διστεγία*. The data of Vitruvius on the whole are evidently inapplicable here. Comp. Schneider, Epim. ad Xen. M. S. iii, 8. ad Vitruv. vi, 7.

5. These data of Vitruvius agree on the whole extremely well with the more stately houses in Pompeii (§. 190. R. 4.) and in the Capitoline plan of Rome. Mazois, Essai sur les habitations des anc. Romains, Ruines de Pompéi, P. ii. p. 3 sqq. [A monument erected to science. The most accurate and complete work is Descriz. di una casa Pompeiana Nap. 1837. 4to, a 2nd ed. 1840, a third 1843 by Avellino, who says that there is nothing for which he admires Winckelmann more than his accounts of Pompeii, as he anticipated so much that has been confirmed by later discoveries. P. Marquez Delle case di città d. ant. Romani secondo la dottrina di Vitruv. R. 1795. 8vo. F. Schiassi Degli edifizii di R. ant. Bologna 1817. 8vo. C. G. Zumpt Ueber die bauliche Einrichtung des Röm. Wohnhauses. B. 1844. 8vo.]

7. Pliny's description of his Laurentinum and Tuscum, Statius Silv. i, 3. are main sources; [Felibien des Avaux Les plans et les descr. de deux maisons de camp. de Pline. L. 1707. 8vo.] among the moderns, Scamozzi, Felibien, Rob. Castell, The Villas of the Ancients illustrated. L. 1728 fo. The plans of Hadrian's villa by Ligorio, Peyre, and Piranesi are in the main imaginary.—As to *innas* we know especially the great *καταγωγίον* of Platæa which resembled a caravanserai, Thucyd. iii. 68.

- 1 294. In SEPULCHRAL STRUCTURES one of two objects commonly predominated,—either to have a chamber for depositing the body or the ashes of the deceased, or to erect to him
- 2 publicly a monument of commemoration (comp. §. 286). The former was the only object in sepulchral chambers constructed subterraneously or hewn out of the rock, if a frontispiece in the rocky wall did not even here announce the situation of a
- 3 sepulchral chamber (§. 170, 2. 241,\* 3. 256. R. 3). In Greek districts, as the colonies of Lower Italy, the form of coffin-like chambers, or stone-receptacles, recalling the original burying
- 4 of corpses, prevailed. Labyrinthine chambers and galleries in the rocky ground were also from early times a favourite

form of necropolis (§. 50, R. 2). The other object, on the 5  
 contrary, was a necessary ingredient in monuments which are  
 raised above the ground, although these also must still have  
 contained a chamber, in which the immediate receptacle of  
 the relics of the dead was deposited. A vaulted chamber,  
 with niches for the different urns, if the monument (as colum-  
 barium) was intended for several, satisfied this want in the  
 simplest manner; to this corresponded externally, and in a  
 natural way, the form of a round towerlike building, which  
 frequently occurs at Rome and Pompeii. Other forms arose 6  
 inasmuch as the ancient tumuli (χώματα, κολώναι §. 50, 2) had  
 sometimes circular foundations (§. 170, 2. 241,\* 2), and were  
 sometimes of a quadrangular form, from whence resulted a  
 pyramid; which again placed on a cubic basement gave the  
 wide-spread form of the mausoleum (§. 151. R. 1). The ter- 7  
 race-form of the tombs of Roman emperors (§. 190. R. 1. 191.  
 R. 1. 192. R. 1) was perhaps indebted for its origin to the  
 analogy of the *rogus*, where it is the most natural. Other 8  
 forms were produced by the analogy of altars on which liba-  
 tions were made to the dead, as well as of temples, with  
 which sepulchral monuments were so much the more closely  
 connected as they were even regarded as heroa.—Connected 9  
 herewith are the HONORARY MONUMENTS, which certainly had  
 no reference to concealment of the dead, and furnished a  
 place for honorary statues, sometimes under a roof supported  
 by columns (such as the Tetrakionia §. 158. R. 5), sometimes  
 in niches (such as the monument of Philopappus §. 192).  
 TRIUMPHAL ARCHES combine in an ingenious manner the  
 twofold destination, to commemorate a victorious return from  
 war, and to elevate curule statues high above the ground.

3. In Attica stone-coffins are often found hewn out of the rocks and  
 covered with a stone slab (Leake, Topogr. p. 318); similar ones also on  
 the road to Delphi. Annali d. I. vii. p. 186. On the Attic tombs (θήκαι)  
 Cic. de legg. ii. 26. Tile sarcophagus (κεράμεος σαρφός) Stackelberg Graber  
 Tf. 7, an earthen sarcoph. ibid. 8. There are stone-coffins found in  
 niches in the rocks near Ephesus, in Melos and elsewhere. [Numerous  
 and peculiar in character are the tombs at Chalcis, which are hewn  
 out in the gently acclivous rocky ground. Sepulchral chambers in  
 Melos Ross Hall. A. L. Z. 1838. No. 40. Tombs of Thera Idem Annali  
 d. I. xiii. p. 13] At Assos, Thasos and other places there are many large  
 sarcophagi standing free on pedestals [also before the gate of Plataea  
 along the road to Thebes]. On the tombs of Rhenea, Bull. d. Inst. 1830.  
 p. 9. Kunstbl. 1836. N. 17. In Magna Grecia according to Jorio (§. 257.  
 R. 5) tombs composed of large blocks and covered with small stones  
 or earth prevail (see the frontispiece to Tischbein's Vasengemälden),  
 and along with these are found tombs hollowed out of the tufa, or even  
 in the mere earth. The tufa-sepulchres especially are often richly orna-  
 mented with painting, stucco-work and reliefs. An elegant tomb dis-  
 covered at Canosa in 1826, M. I. d. Inst. 43. Lombardi, Ann. iv. p. 285.

Comp. Gerhard, Bull. 1829. p. 181. Burial of the dead, Becker Gallus ii. S. 271. 291.

4. The grottoes near Gortyna are given in Lapie's map of Crete. Irregularly planned catacombs at Rome, Naples, and Paris; more systematic at Syracuse, Wilkins M. Gr. p. 50. Hirt ii, s. 88. Similar to these are the Alexandrine (Minutoli, Abhandl. verm. Inhalts, zw. Cycl. i. s. 1.) and the Cyrenæan (Pacho, pl. 61.). [E. Braun Il laberinto di Porsenna comparato coi sepolcri di Poggio-Gozella nell' agro Clusino. R. 1840 fol.]

5. [In Lycia four kinds of sepulchral architecture; Fellows Lycia, p. 104. 128., one with Gothic arch in the roof, comp. p. 112. 142. 186. Asia Minor (by the same), p. 219, 231. 228; others imitate the timber construction in the rock, especially at Xanthos, Telmessos and Pinara, comp. Asia Minor, p. 228, an idea which betrays itself also in several of the façades of Phrygian tombs. No part of Asia Minor is so rich in sepulchres as Lycia. Tomb at Mylasa with an open chamber above the grave-chamber, resting on 12 Corinthian columns, Fellows Lycia, p. 76. Remarkable tumuli, walled within at Kertsch (Panticapæon). Dubois Voy. in Crimée iv. Sect. pl. 18. Tombs in Phrygia in Steuart Descr. of some anc. mon. with Inscriptions, still existing in Lydia and Phrygia L. 1842. comp. Bull. 1843. p. 64. Tombs on the north peak of the citadel of Smyrna (one of Tantalus, according to the false supposition that this was the site of Sipylus), Hamilton Researches in Asia Minor i. p. 47 sqq. comp. Prokesch Wiener Jahrb. 1834. iv. s. 55. of the Anz., tombs hewn out of the rock, sometimes with column façades, at Cagliari in Sardinia, see Della Marmora Voy. de la Sardaigne.] Comp. the Rom. tombs in Bartoli (§. 210. R. 4.), H. Moses' Collection of ant. vases, pl. 110—118 and others. —[Uhden in Wolf and Buttmann's Mus. i. s. 586 ff. on temples to the dead with gardens, arbours, choirs, in which were the portrait statues in the form of deities. One of the finest sepul. mon. is that at Weyden near Cologne, Alterth. Verein zu Bonn iii. Tf. 5—8. s. 134.]—The Palmyrenian monuments are very peculiar,—quadrangular towers with balconies, on which the occupiers of the monument are represented resting.

6. A PYRAMIDAL monument near Argos is mentioned by Pausanias ii, 25, 6., a similar one, of polygonal stones but with mortar, with a sepulchral chamber, is to be seen on the river Pontinus near Argos. Leake, Morea ii. p. 339. With the mausoleum is to be compared the monument of Constantina, in which a pyramid rises over the entablature of a circular building surrounded with columns, §. 256. R. 4. [Comp. §. 48. R. 3.]

7. Hephæstion's pyre (§. 151. R. 2) was perhaps itself an imitation of older Babylonian pyres, such as that of Sardanapalus. [See Gerhard Archæol. Zeit. 1848. s. 73] The pyre on the Tarsian coins, on which Hercules-Sandon is burnt (§. 238. R. 4), has the form of a pyramid on a cubic substruction.

8. Βαμοειδής τάφος, Paus.; βωμοί on tombs, Welcker, Syll. Epigr. p. 45. To this class belong the Pompeian sepulchral monuments, which consist of a low pillar with a capping and Ionic cushion ornaments. The Sicyonian tombs were in the form of temples according to Paus. ii, 7, 3. comp. Leake, Morea iii. p. 358. Restoration of an actos of this kind

found at Epidauros. Stackelb. Gräber Tf. 4. Sepul. mon. of Asia Minor C. I. n. 2824 ὁ πλάτας (hypobathrum), thereon a *μνημεῖον* = *βαμὸς*, therein *σορός* and *εἰσῶσται*, columbaria, *εἰδοφόρος* between the *βαμὸς* and sarcophagus, with the figure. The vases, especially those of Lucania and Apulia, also the clay-lamps (Passeri iii, 44) give numerous representations of tomb-temples. Nothing is more common than engaged columns, temple-pediments and antefixa on tombs and cippi. See the examples in Hirt, Tf. 40, 5. 6. 8. 9. and the Mylasenian monument n. 24. Antefixa §. 284. R. 2.

9. One of these destinations of the triumphal arch is described by Pliny xxxiv, 12: *columnarum ratio erat attolli supra ceteros mortales, quod et arcus significant, novitio invento* (however fornices and signa aurata upon them occur in Liv. xxxiii, 27. as early as the year 556 of the city). L. Rossini Gli archi trionfali onorarii e funebri degli ant. Rom. sparsi per tutta l'Italia R. fol. max. Bull. 1837. p. 30. Similar to the triumphal arch were the Tetrapyla at Antioch (§. 149. R. 4), Caesarea, Palmyra, Constantinople, wherewith especially the crossings of colonnade-streets were arched over. In a gymnasium at Aphrodisias *λευκόλιθοι παραστάδες καὶ τὸ κατ' αὐτῶν εἶλημα μετὰ τῆς γλυφῆς αὐτῶν καὶ κίονες μετὰ τῶν βαμοσπειρῶν* (stylobates) καὶ κεφαλῶν. C. I. n. 2782.

295. From these single edifices we now extend our view 1 to such structures as contained several buildings destined for different purposes, but yet conceived as a whole and calculated for one architectonic effect. To this class belong the 2 SANCTUARIES (*ιερά*) of the Greeks which, with their high-altars, temples and heroa, prytanea, theatres, stadia and hippodromes, sacred groves, fountains and grottoes, are to be conceived as a manifold assemblage of edifices, sometimes calculated to produce a solemn, and sometimes an agreeable effect (comp. §. 252. R. 3). Further, the MARKET-PLACES (*ἀγοραί*, fora), whose 3 regular design emanated from Ionia (§. 111, 2), and was afterwards very much perfected at Rome:—squares surrounded with open colonnades, and, behind these, temples, basilicæ, triæ, triumphal arches and other honorary monuments, also baths and shops; it was intended that in these above all the spirit of political life should prevail, and recollections of patriotic nature be kept alive; whilst, on the contrary, other markets (fora olitoria and macella) were destined to provide for the nourishment and necessities of life. Lastly, 4 the most extensive problem—the laying out of entire CITIES—which since the time of Hippodamus (§. 111, 1.) was often assigned in Greece to distinguished architects. Even the earliest founders of cities and colonies in Greece were commended for choosing the site of the city with reference to pleasing view, and in reality many Greek cities present, especially from the theatres, prospects of enchanting beauty; nor were the later architects so carried away by the striving after regularity, as not on all occasions to observe and adopt with nice perception the advantages of a picturesque situa-

tion. The theatre-form in especial was a favourite mode of construction, which in the rock-encircled Delphi must have produced an awfully sublime impression, and a gayer and more brilliant effect in maritime towns such as Rhodes and Halicarnassus. These cities in particular, with their large public edifices and well distributed colossi, must have even in the distance appeared to the traveller as splendidly decorated theatres.

3. The design of a forum is rendered quite clear particularly by the Gabinian discovered in 1792 (Visconti, *Mon. Gab. tv. 1.*), and that of Pompeii (see the splendid restoration in Gell, *Pomp. pl. 48. 51*).—A covered forum §. 191. R. 1.

4. On the fine situation of Greek towns, Strabo v. p. 235. Assos in Asia Minor is a striking example, Choiseul Gouffier *Voy. Pitt. ii. pl. 10*. Together with this a skilful use of, and defence from, wind and sun was from early times a grand aim with founders of cities. Arist. *Polit. vii, 10*. Vitruv. i, 4, 6. Of all the Grecian cities, with the exception of Athens, perhaps Syracuse is the one of which we possess the most accurate knowledge as regards its plan; here also the more modern portions were more regular than the ancient. Plan in Levesque, Göller, Letronne. The improvements at Ephesus by Damianus, Philostr. v. *Soph. ii, 23*.

- 1 296. As architecture does not reject any phase of human life as unsusceptible of artistic forms, any more than it is capable of providing itself with forms elsewhere than from the wants of life, the mention of land and water buildings must not be here omitted, by means of which the people put their place of habitation in a firm and secure manner in connexion with others, procured for themselves the necessary wants of life from a distance, and on the other hand conveyed
- 2 away what was unprofitable. We here refer in the first place to the ROADS, in the construction of which the Romans were so distinguished (§. 180. R. 1), on account of which rocks were quarried through, and wide valleys and marshes spanned by
- 3 long arches; then to the vast BRIDGES, CANALS, OUTLETS OF
- 4 LAKES and CLOACÆ of the same people; further, to the entire magnificent SYSTEM OF WATER-SUPPLY for Rome which Frontinus not without reason ranks above the pyramids of Egypt and other wonders of the world, and to which, besides canals, aqueducts and conduits, belonged reservoirs, wells and fountains, which, ornamented with columns, basins and statues, were very numerous in Rome from the time of Agrippa.
- 5 Although indeed the lofty arcades of the aqueducts might sometimes be spared by means of cheaper contrivances, their architectonic feeling however, besides other considerations, determined the ancients to prefer to such unostentatious substitutes, those gigantic rows of arches which hasten from the mountains over valley and plain to the well-peopled city,

and already announce it from afar. In like manner, too, the 6  
HARBOURS of the ancients, although smaller than ours, nevertheless presented with their moles, pharoses, outer bays and inner basins, arsenals, wharfs and docks, together with enclosing quays and colonnades, temples and statues, a far more complete and significant general effect; and even here architectonic feeling was intimately combined with fulfilment of the external object. SHIPS also, the round and unwieldy one 7  
of the merchant as well as the light and menacing one of the fleet, the latter of which might rather be compared to an adroit warrior than a floating bulwark, presented a significant aspect and peculiar physiognomy; and in the Alexandrine period these as well as chariots (§. 150. 152) were magnificent structures of colossal dimensions. Only where mechanics takes possession of a building so entirely that its complicated fitness does not exhibit itself in a connected view, architecture as an art yields to a mere calculating activity of the intellect not warmed and animated by any feeling.

2. The Roman streets were partly *silice stratae* (the Appian way best), sometimes *glarea*; the footpath alongside *lapide*, with softer stones: mile-stones (comp. §. 67) on all the high roads. Bergier, *Hist. des grands chemins de l'emp. Romain* (Thes. Ant. Rom. x.). Hirt ii. s. 198 iii. s. 407. In Greece particular care was bestowed on roads for festal processions,—at the Didymæon, at Mylasa. On the *συνεργαὶ ὁδοί* in Cyrene, Böckh. ad Pind. P. v. p. 191.

4. A map of the Roman aqueducts in Piranesi, *Antich. Rom.* tv. 38. Fabretti in the *Thes. Ant. Rom.* iv. p. 1677. The splendid monolith vases of porphyry, granite, marble, having even 20—30 feet in diameter, which adorn the museums, are mostly to be regarded as basins of fountains. Hirt. iii. s. 401. The most celebrated fountains (*κρήναι*, comp. Leake, *Morea* ii. p. 373.) of Greece, §. 81. R. 1. comp. 99. R. 3, 13. Cisterns of Byzantium, §. 193. R. 8.

6. A main constituent of the ancient harbours were the arcades on the moles, which had for their object the cleansing of the inside by pouring in a stream of water. They are found in mural paintings (Pitt. di Ercol. ii, 55. Gell, *Pomp.* New S. pl. 57.) and in ruins. Giuliano di Fazio *Intorno il miglior sistema di costruzione dei porti*, Nap. 1828 and enlarged Obs. sur les procédés architect. des anciens dans la constr. des ports 1832 (the harbours with arcades in order that the courants littoraux might pass through). Bullett. 1833. p. 28. On the harbour at Cenchrae, above §. 252. R. 3. That of Carthage also was enclosed with Ionic columns, behind which were the *νεώσοικοι*. Appian viii, 96. Pharos §. 149. R. 3. 190. R. 2.—Ships, see below Stieglitz Beiträge, s. 205.

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## II. FURNITURE AND VESSELS.

- 1 297. However much the moveable house-furniture might be distinguished from the buildings, by the relation to the soil, it was not the less related to these as regards the union of utility and beauty, which the Greek taste always knew how to attain equally and in the shortest way, and also in respect of the geometric forms which it employed therein as the leading forms. However, furniture and vessels, precisely because they are moveable objects, admit in their supports, feet, handles and decorative portions, not merely of the forms of vegetable, but also of animal, life to a much greater extent than the rigidity of architecture will bear; as we see for example on
- 2 3 THRONES and other kinds of seats. These kinds of furniture, which have been often mentioned already (§. 56. R. 2. 85. R. 2. 115. R. 1. 239. R. 5), as well as the coffers (χηλοί, λάβνακες, §. 56. 57), chests and casquets (κιβωτοὶ κιβώτια), tables and dining sofas of the ancients, in like manner made of wood, are in general known to us but mediately, on account of the perishableness of their material; however, there are also thrones of marble, which are decorated with great taste, (comp. §. 358. towards the end).

1. Comp. Winck. W. ii. s. 93. Weinbrenner is therefore right in ascribing (Architect. Lehrbuch Th. iii. s. 29.) the ancient forms of vessels to the exercise of architectural taste.

3. The κιβωτοὶ are often distinctly to be seen as receptacles for clothes (Pollux x. 137.) on vase-paintings, Millingen, Uned. Mon. 35. V. de Cogh. 30. Div. coll. 18. But similar chests also occur filled with oil-flasks, Div. coll. 17. 58. as well as at sacrifices, 51. We often see on vases very elegant sacrificial tables, τράπεζαι (Polyb. iv, 35, Osann, Syll. i, 74. C. I. p. 751), for example Millingen Div. coll. 58. Τράπεζαι for the prizes at the games (a chryselephantine one at Olympia, Q. de Quincy, p. 360) are often to be met with on coins. Tables of bronze likewise were numerous; the tables of Rhenea (Athen. xi, 486 e.) are connected with the triclinia aerata of Delos (Plin. xxxiv, 4. xxxiii, 51) and the banquetings of the gluttonous Delians (Athen. ix, 172).

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1. 298. VESSELS FOR FLUIDS are more accurately known, and more important for the knowledge of ancient art. Wood only occurs as a material for country use; the most common were burnt earth and metal (Corinthian brass, enchased silver), which often, according to the measure of wealth, took the place
- 2 of one another alternately in the same vessel. The forms are conditioned by the particular object of the vessel; we distin-



guish the following leading destinations: 1. Vessels which were to receive considerable quantities for a short time, to be taken out of it in small quantities, and arranged to stand fast in the central point of a banquet; whence resulted the high, capacious form, expanding upwards, of the mixing-vase, κρατήρ. 2. Small vessels for drawing out of the crater and pouring into the cup, consisting of small goblets with long handles, ladles, called ἀγύστιχος, ἀγύσταινα, ἀγύστηρ, κιάδος, similar to the primitive Italic simpulum, also trulla. 3. Small cans for pouring from with slender neck, broad ear, pointed mouth, πρῶχους, τροχύτης. 4. Vessels without handles, sometimes longish, sometimes round, but always with slender neck, in order to let oil or other such fluid drop, λήκυθος, ὄλπη, ἀλάβαστρον, ampulla, guttus. 5. Flat shield-like goblets, especially for making libations directly from, φιάλη, (ἀργυρεῖς, χρυσίς), patera (to be distinguished from the platter, patina, patella), γαυλός evidently round and flat; capis, capedo, probably a patella with an ansa, cf. Fest. v. patella.

1. Thericles (§. 112. R. 1.) also turned cups of turpentine-wood, Athen. ix, 470. Plin. xvi, 76. Theocr. i, 27. describes a carved cup (κισσύβιον), with two handles, surrounded at the rim with a wreath of ivy and helichrysos, beneath with acanthos, between which were reliefs of elegant composition (comp. Ann. d. Inst. ii. p. 88).—In early times the craters of Colias earth were esteemed (§. 63.), afterwards only silver ones set with precious stones, Athen. v, 199. xi, 482. What Athenæus describes are in general silver and gold vessels. Vasa operis antiqui found at Tegea Sueton. Vespas. 7. [Silver vessels §. 311. R. 5.]

2. No. 1. Argolic craters, Herodotus iv, 152, Lesbian, iv, 61, Laconian and Corinthian, Athen. v, 199. On three feet, Athen. ii, 37., on supporting giants, Her. iv, 152., on hypocreteridia, §. 61. C. I. p. 20. With handles on both sides (λαβαὶ ἀμφίστομοι) Sophocl. Œd. Col. 473. The handles are generally placed on the lower rim of the belly above the foot, rather for pushing than carrying. Numberless craters on reliefs. Very fine ones of marble in Bouill. iii, 77. 78. 80. Moses, Vases, pl. 36. 40. 41. Particularly celebrated are the two from Hadrian's villa, in Warwick castle (Moses, pl. 37) and in Woburn abbey (Wob. Marbles). Sopra il vaso app. Cratere, Diss. dal Conte Floridi, p. 565.

2. Athen. x, 423. Schol. Arist. Vesp. 887. Festus s. v. simp. According to Varro L. L. v. §. 124. the simpulum belongs to sacrifices, and the cyathus to banquets. The figure of the simpulum with upright handles is to be seen on Roman coins, and among the sacrificial utensils of the friese, Bouill. iii, 83. Causeus de insign. pontif. tb. 2. (Thes. Antt. Rom. v). Perhaps the σκάφιν also belongs to this class, C. I. 1570. b. Cic. Verr. iv, 17. The trulla was sometimes of silver with reliefs. Orelli Inscr. 3838.

3. Iris pours the water of Styx from the prochus as a libation, Hesiod. Th. 785., Antigone the χοαί of her brother, Soph. Ant. 426. The holding the prochus up high (ἄρδην) is often observed in those who pour

out for a libation. See the reliefs §. 96. No. 17. 18. and among others the vase-paintings Millingen Un. Mon. i, 34. Cogh. 23. 28. We often see *prochus* and *phiale* together. It is often met with among painted vases, for example Laborde ii, 41. The *περοχύτης* in Heron is the same vessel, Spirit. p. 163. (Vet. Mathem Paris.); the *σπονδεῖον* was perhaps similar, p. 175. The *περοχίς* or *ἐπίχυσίς* (Bekker, Anecd. p. 294.), also called *guttus* (Varro L. L. v. §. 124.), has not a bill, but a pipe or nozzle (*αὐλίσκος*) for the mouth, according to the scholia to Clemens, p. 122. ed. Klotz.

4. Ampulla especially conveys the idea of a very much bellied form, see Appul. Flor. ii, 9. These vessels were often of leather, generally of clay or metal; the *ἀλάβαστρα* for anointing (on the form of which, Plin. ix, 56.) frequently of the stone which is named from them. Sometimes balsam oil is still found in vases of this form (balsamario, unguentario, lagrimale); in order to save the oil the internal cavity is sometimes very short. The *λήκυθιοι* are often seen on vases, united with strigils and sponges as bath-utensils (*ξύστρολιγκύθιον*).

5. Macrob. v. 21. Athen. xi, 501. also on the *ὀμφαλοι* therein. They are very frequent among vases, for example Moses, pl. 68. 69. (a *μεσόμεφαλος*, according to Panofka's explanation) sqq. The *patinae* (*πατάναι*) were plates especially for fish; there are many of these painted with many kinds of fish among the Koller vases. *Patella* is merely the diminutive of *patina*, principally the flesh-plates of the Lares. Likewise *patellæ cum sigillis* in Cic. Verr. iv, 21. *χύτραι* with owl, Aristoph. Av. 357, for the explanation of the small *χύτραι* of Nola and Volci [also very numerous in Sicily].

299. 6. The vessels immediately destined for drinking have the greatest variety of forms. The following in particular are of archæological interest: a. *καερχήσιον*, a high cup contracted in the middle with handles from the upper to the lower rim; b. *κύμβαρος*, a large wide cup with a lid and a mouth at the side for drinking; c. *κύβαν*, a cup with narrow neck and an elevation on the bottom; d. *σκύφοις*, a large round Centaurian and Heracleian cup, with small ears or handles; e. *κύλιξ*, a goblet with one foot and short handles (*ᾠτα*); to this sort belongs the Thericlean cup; f. *ψυκτήρ*, a cylindrical vessel, with a columnar foot placed on an orbicular base; g. *ἀγρύβαλλος*, purse-formed cups narrowing upwards; h. *κοτύλη*, a small cup, a pointed glass; similar to it was the top-shaped *πλημυροχή*; i. *ἡμίτομος*, probably a small semi-oval cup; k. *ξύθον*, rhytium, a horn-shaped vessel, not intended for standing, except when there was a particular stand for it, with a shutting aperture in the lower pointed end, through which the wine poured in at the top flowed out; of very various, often grotesque, forms; l. *κέρας*, the real drinking horn. Another class of vessels are: 7. such as were destined for drawing in quantity and carrying away (even on the head), *κάλπη*, *ὕδρια*, *κρωσσός*, *urna*, large, bellied, narrow above, and provided with a foot and two handles (*δίωτος*). 8. Similar vessels for carrying

away, and at the same time for preserving, with narrow neck that could be closed, *κάδος*, *ἀμφορεύς*, amphora. 9. In general immoveable vessels, casks, mostly also of clay, *πίθος*, dolium. 10. Basins for hand-washing, *χερνύψ*, *χερύνιπτον*, polubrum, trulla, trua (Forcellini), aquiminale. Like these were the sprinkling vases, *ἀπορρῖαντήριον*, *περιρρῖαντήριον*, (the sprinkling brush was also so-called), *ἀρδάνιον*, *κύμβαλον* *præfericulum*. 11. Cauldrons for cooking, *λάβης*, pelvis, ahenum, of course only elegantly wrought when not to be used for that purpose. The favourite kind of *lebes* in both cases, especially the latter, was the tripod (*λάβης τρίπους*, *ἐμπυριβήτης* or *ἄπυρος*), the much-boasted masterpiece of ancient workers in metal.

No. 6. a. Athen. xi, 471 e. Macrobian v, 21. Dionysus *σπένδων ἐν καρχασίου* Athen. v, 198 c. The carchesion is often to be seen on vase-paintings, Millingen, Cogh. 23. 26. 31. 44. 45. 51. Millin i, 9. 30. It often appears likewise in connexion with the prochus, Millingen Un. Mon. i, 34. The form on reliefs is less defined, Zoëga, Bassir. 77. Bouill. iii, 70. It is not rare among vases, Cogh. 32.

b. Athen. p. 473. Macr. *in loco*. Schol. to Clem. p. 121. In the hands of the Centaurs, in Athen., of Dionysus, according to Plin. xxxiii, 53. Macr. Gruter, Inscr. p. 67, 2. Comp. §. 163. R. 6. and Lenormant, Ann. d. Inst. iv. p. 311.

c. Athen. p. 483. Plut. Lyc. 9. Pollux x, 66. vi, 96. 97. &c. In Athen. a satyr holds *κώθωνα μόνωντον ῥαβδωτόν*, *κώθων στεψαύχην*, cf. Liebel ad Archil. p. 142.

d. See Athen. p. 498 sq., especially Stesichorus *ibid.*, Macr. v, 21. and the well-known passages of the Roman poets. On the Heracleian scyphos, Athen. 469.; it is recognised in the wide vase, with the inscription *νικα Ἡρακλῆς*, Maisonneuve, pl. 50, and in the reliefs, Zoëga 67. 68. 70. 72. *᾽Ωσσυφία* are two semi-oval cups with the points to one another. Athen. p. 503.

e. On the Thericl. Kylix, Athen. p. 470. Schol. Clem. p. 121. Larcher, Mém. de l'Ac. d. I. xliii. p. 196. The name Kylix comprehends many things besides.

f. This psykter (see the schol. to Clem. p. 122.) has its name from the cooling vase which is also pointed out in vase-paintings. Letronne, Journ. des Sav. 1833. p. 612.

g. Athen. p. 783. compares the aryballos merely on account of the name with *ἀρύστιχος*. Was it *vaso a otre*?

h. Athen. p. 478. The cotyliskos was according to Athen. employed especially in the mysteries. On the plemochoe, p. 496. Pollux x, 74.

i. Athen. p. 470.

k. *ῥυτόν* from *ρύσις*. Athen. p. 497. rhytium, Martialis ii, 35. The aperture was called *κρουνός*. Hydraulic *ῥυτά* of Ctesibius, Athen. *ibid.* and Heron, p. 172. 203. 216. The rhyton has a picturesque appearance

when it is drunk out of. In the hand of a kind of Hebe, Athen. x. p. 425., of satyrs, mænads (Athen. x. 445), revellers, also sacrificial servants. See Ant. Erc. i. 14. iii, 33 Gell, Pomp. pl. 30. Used as a cornucopia, Athen. xi, 497. Among vases it occurs with very different animal-heads, bicchiere a testa di mulogrifo-cavallo-pantera. Tischb. ii, 3. Millin. i, 32. ii, 1. Of stone, Bouill. iii, 76.

1. *Κέρατα* especially in earlier times, but later also at Athens, with stands (*περισκελές*, Böckh, Staatsh. ii. s. 320. R. Rochette, Journ. des Sav. 1830. p. 472.), often in the hands of the old Dionysus, Laborde ii, 19. On *δίκερας* §. 433.

I pass by many names which are in general clear, such as *λοπάς*, *κυμβίον*, *γανυλός*, *οἰνοχόη*, *λάγηνον*, *δέξυβαφον*, acetabulum, also measure, Panofka Recherches, pl. 6. n. 8. p. 20.; also the older names only preserved in poetry: *δέπας*, *ἄλσειον*, *κύπελλον* (*ἄμφικύπελλον*); also the strictly Roman ones: *sini*, *capulæ*, which were superseded in Varro's time by Greek forms. L. L. ix. §. 21.

7. We see how near this kind of vessels is allied to that which follows, especially in the Panathenaic prize-vases (§. 62. 99. R. 3. No. 1.), which are mostly called *Παναθηναϊκοὶ ἀμφορεῖς* (Athen. v, 199.), but also *κάλπιδες* (Callim.) and *ὕδρῳιαι* (Schol. Pind. N. x, 64.). The Corinthian hydriæ had two handles at the top, and two smaller ones in the middle of the belly, Athen. p. 488. like many vases. Langella. [Erinna Epigr. 2. *πένθιμος κρῶσσός*. So also Hegesippus Ep. 6. Moschus iv, 34. *ἓνα χεῦσειον ἐς ὅστέα κρῶσσόν ἀπάντων λέξαντες*. In Attica numerous marble *κρῶσσοί* of the kind with inscriptions and sometimes also figures. Hecsychiu *κρῶσσός*, *λήκυθος*, hence Letronne in the Journ. des Sav. 1830. p. 308. takes the two to be one, and explains it as vase funéraire. But *λήκυθος* is not a water vessel, like *κρῶσσός*, according to poets and grammarians quoted by Letronne; the *λήκυθος* might be occasionally called *κρῶσσός*, but the urn (*κρῶσσός*) never *λήκυθος* as the latter only contained perfumes.]

8. The amphoræ were often pointed below, and could then only stand in holes, like those of Herculaneum (Winck. ii. s. 70.) and those of Leptis in the Brit. Mus., some of which still bear the name of the consul. There are also amphoræ of this description with stands in Canino. This was the case also with the *κεράμια Χῖα* on the coins of Chios. Such are carried by satyrs, Terrac. Brit. M. 13. Millin, Vas. i, 53. The stand for them was the *incitega* (*ἐγγυθήκη*, *ἀγγυθήκη*), Festus s. v. Athen. v, 210 c. So *ἀλαβαστροθήκη*. Sculpture on the *ἐγγυθήκαι*. Bekker Anecd. i. p. 245, 29. The *ἐμβάσεις* (Cod. Flor.) of Corinthian vases appear to be the same, Dig. xxxii, 100. The Panathenaic vases on the other hand have bases; their form in early specimens is shorter and more bellied, afterwards more slender (as on the later coins of Athens).

10. See Nonius, p. 544. Phialæ served also as aporrhanteria. C. I. 138. l. 6. 142. l. 5. Festus: Nassiterna est genus vasi aquari ansati et patentis, quale est quo equi perfundi solent; Plautus—Cato.

11. With regard to the tripod, it is proved that the destination of receiving minced flesh lies at the foundation (the author's diss. De Trip. Delph.), even by the use of it for *τέμνειν σφάγια* at the *θύκος* (Eurip. 'Ικετ. 1202, by which Soph. CEd. Col. 1593 is explained). As to the form, see the

dissertations Amalth. i. s. 120 ff. ii. s. x. iii. s. 21 ff. [Böttiger Archäol. u. K. I. S 154. Passow S. xxiii. (Böttiger) ]. Bröndsted Voy. i. p. 115 sqq. Gött. G. A. 1826. No. 178. As the orbicular form of the holmos is proved, and the so-called cortina has now been recognised as the omphalos (§. 361), the essentials of the tripod-form are now clear. The ring in which the cauldron hung was called *σπεφάνη*, the cross-bars of the feet *ῥάβδοι*, see Euseb. c. Marcell. i. p. 15. d. ed. Col. Tripods from Metapontum, Cab. Pourtalès. pl. 13. in Durand from Volci.

300. Among vessels for other uses, the sacrificial utensils are of especial importance to art, particularly the following: 1. Little baskets of wicker-work, but also of clay or metal, wherein knives, salted cake and garlands were concealed, called *κανοῦν*, canistrum. 2. The van of the Cerealian worship, *λίκνον*, vannus. 3. Broad dishes with numerous small cups fastened on them (*κοτυλίσκοι*), and full of different kinds of fruit, *κέρυος*. 4. Censers (*θυμιατήριον*, *λιβανωτρίς*, *acerra*, *turibulum*, and pans of different kinds.

No. 1. As the *κανοῦν* could not well be wanting at a sacrifice (*ἐν ἡρώται τὰ κανᾶ*), it is recognised with tolerable certainty in the flat little baskets with all sorts of *θυλήματα* on vases, for instance Millin i, 8. 9. *Εἰλικτο κανοῦν*, Eurip. Her. Fur. 921. 944., is explained by the vase-painting i, 51 a., comp. Annali d. I. a. ix, 2. p. 203 note.

2. A *liknon* for instance at the rural sacrifice. Bouill. iii, 58.

3. Athen. xi, 476. 478. &c. Especially in the Phrygian worship; hence *κερυᾶς* a sort of *gallus*, in the epigr. on Aleman. Perhaps on vase-paintings, Laborde i, 12. Millin i, 64. In the collections of vases, as at Berlin, such cruets are not rare.

4. *Acerræ*, for instance on the relief Bouill. iii, 61., among the sacrificial utensils iii, 83. Clarac pl. 220. 252. The small altars of incense on reliefs and vase-paintings are often very elegant.

301. The rich collections of earthen vessels which are 1 found, of the most various and elegant forms, in Greek tombs, must perhaps be more immediately regarded as vessels belonging to the worship of the dead, which were placed along with them as symbols or pledges of continued ablutions and anointings of the tomb-stone, as well as of annual sprinklings and libations upon the grave; in authors there is only men- 2 tion made of the hydria or urn as a receptacle for the ashes, and of the lekythos, which was specially painted for this purpose. But at the same time, vessels which commemorated 3 important passages in life (victories at games, distinction in the gymnasia, participation in the Bacchian thiasos, reception of the manly initiation, marriages, journeys), and were given as presents on such occasions (otherwise the frequently occurring *καλδᾶς*, *ὁ παῖς καλδᾶς*, *καλῶ παῖ*, *καλδᾶς εἶ*, *καλή δοκεῖς*, and the like, cannot well be explained), might very probably be also

deposited in the grave; as it is undeniable that such vessels were also used in life, and were put up as ornaments of rooms.

- 4 — Whilst, in the case of hydriæ, the usage of concealing the ashes of the dead, was merely an after application, the sarcophagus (σορός, θήκη, λάρναξ, πέλκος, solium, loculus) was derived from the custom of complete interment,—practised even in early Greece,—was preserved (diminished in Etruria to cinerary cistæ, §. 174, 3.) through all ages, and became again, in later Rome, more customary along with interment (§. 206, 2). Wrought of wood, burnt earth or stone (λάβος σαρκοφάγος, sarcophagus), it sometimes borrowed the decorative forms from the house, such as the doors and handles, but sometimes also from water-cisterns or press-vats, for instance the lions' heads.

1. On the forms of vases Dubois Maisonneuve, *Introduction à l'étude des Vases ant. accompagnée d'une collection des plus belles formes*. 1817. 13 livr. Gargiulo, *Collez. delle diverse forme de' vasi Italo-Greci*. N. 1822. The first plates in Tischbein and Millin, *Millingen*, Div. pl. A. B. C. Cogh. 32 sqq. Inghirami *Mon. Etr. S. v.* pl. 47—54., many in Hancarville and Laborde. Panofka's very extended Greek nomenclature (*Rech. sur les vérit. noms des vases Grecs*. P. 1830) is very much limited by Letronne (*Journ. des Savans*. 1833. Mai—Dec.). Comp. Gerhard, *Neapels Bildw. S. xxviii.* and *Ann. d. Inst. iii.* p. 221 sqq. Berl. *Kunstbl.* 1828. Dec. [Gerhard *Berlins Ant. Bildw. i.* S. 342. and *Annali viii.* p. 147—59., comp. Letronne *J. des Sav.* 1837. p. 683 cf. 751]. Clay vessels with sculptures Stackelb. *Gräber Tf.* 49—52. [and in all larger collections of vases.] There is great variety and elegance in the forms especially of the handles (vasi a volute, colonnette etc.). The diversity in the forms of vases, which are often very strange, cannot be exhausted by any terminology. Among them even crepitacula occur, R. Rochette, *M. I.* p. 197. The size of the vases, in the Koller collection at Berlin, amounts to 3 feet 5 inches in height.—Vases as *περίσματα* on the Archemorus vase.

2. It is worthy of remark, and perhaps not without significance, that the WATER-PITCHER received the ashes left after the fire. The urna feralis is well known, in like manner the hydria, kalpe, krossos are to be met with. Plut. Marcell. 30. Orelli, *Inscr.* 4546. 47. Moschus iv, 34. In place of these, also amphoræ (even in the *Iliad* 24, 76.), footless ones likewise in columbaria. Comp. Böttiger, *Amalth.* iii. s. 178 sqq. But even the *lebes* served as a cinerary jar, Æsch. Choeph. 675. Soph. *El.* 1393.—Mortuary urns in relief on cippi, Bouill. iii. 84. 85., Stackelb. *Gräber Tf.* 3, 1., on earthen lamps, Passeri iii, 46., in vase-paintings, Milling. Div. 14. Cogh. 45. Marble vases of the kind, for example Moses, pl. 28 sq. Bouill. iii. 78. 79. 80.; the larger ones must be taken for *vasa disoma*, *trisoma*.—On the painting of oil-flasks for the dead, Aristoph. *Eccl.* 996 On the vessels used in the worship of the dead, see among others Virgil, *Æn.* iii, 66. v, 77. 91.

Very interesting is the group of vases, a crater, two amphoræ, and numerous bowls in different compartments under a table-leaf in the painting in the grotto del f. Querciola (§. 177. R. 2.). Of a kindred nature

the representation on the lamps, in Bellori t. 16. and especially that in *asserii* iii, 51., where are to be seen a repositorium with the *urna*, *amhoræ*, *ampullæ* and *gutti* around, *simpulum*, *acerra*, *secespitæ* and a so-called *aspergillum*, also an augural fowl on the upper compartment, symbols of the *suovetaurilia* beneath, and a *lectisternium* above. [A side-board, *κυλικιον*, of terracotta, from Naples, with different vessels on it, *Stäckelb. Gräber*, s. 42]

3. Böttiger, *Ideen zur Archäol. der Malerei* s. 173—234. His *Vasengemälde*, three parts 1797—1800, at different passages. A vase-painting (*Brocchi's Bibliot. Ital. Milan. xvii. p. 228.*) presents a row of painted vases in a marriage room. On prize-vases, *Panofka Vasi di premio. F. 1826.*; the same author on an Eleusinian vase, *Hall. ALZ. 1833. Intell. 101.* [Considering the frequent *καλός* the praise of integrity is a rarity, *Νικάρχων πάντα δίκαιος*, de Witte *Vases de Mr. M\*\*\* p. 60 s.* [Once also *κάλλιστος*, *ΗΠΙΟΚΡΙΤΟΣ ΚΑΛΙΣΤΟΣ*, on a *kylix* from Vulci, *Bull. 1847. p. 125*].] *Γραμματικὸν ἔκπωμα* in *Athen. p. 466.* is a metal cup with inscriptions inlaid, with gold for instance. In *Plautus Rud. ii, 5, 25. urna literata ab se cantat cujā sit. ποτήρια γραμματικά*, *Becker's Gallus i. S. 143.*—On vase-painting §. 321.

4. 5. Cedar coffins, *Eur. Troad. 1150. Fictilia solia*, *Plin. xxxv, 46.* Stone sarcophagi in *Bouillon*, *Piranesi*, *Moses. Comp. §. 294, 3.* Lions' heads as spouts for water are well known; in press-vats (*ληνοί*) the wine escaped by these. *Boissonade Anecd. i. p. 425.*

Works on vessels and furniture: *Lor. Fil. di Rossi, Raccolta di vasi diversi, 1713.* G. B. *Piranesi, Vasi candelabri, cippi, sarcophagi, tripodi, lucerne ed ornamenti ant. 1778. 2 vols. fo.* H. *Moses, Collection of ant. vases, altars, pateræ, tripods, candelabra, sarcophagi from various Museums engr. on 150 pl. L. 1814.* [mostly from the Hope collection.] *Causeus, Caylus, Barbault* and other general collections. *PCI. vii, 34 sqq.*—*Comp. Laz. Baifius, De vasculis, Thes. Ant. Gr. ix, 177.* *De la Chausse, De vasis etc. Thes. Rom. xii, 949.* *Caylus, Mém. de l'Ac. des Inscr. xxx. p. 344.* *Vermiglioli, Del vasellame degli antichi, Lezioni ii, 231.* [C *Antonini Manuale di vari ornamenti componenti la serie de' vasi ant. sì di marmo che di bronzo esistenti in Roma e fuori. Vol. i. I vasi esistenti nel M. Pio-Clem. e Chiaramonti. R. 1821 fo. 71 tv.*]

302. Next to vases, utensils destined for lighting were 1 those with which even excellent artists were most occupied in antiquity; partly simple LAMPS (*λύχνοι, λύχνια*), which, some- 2 times of bronze, mostly of terra-cotta, constitute an important branch of ancient monuments of art, with their unpretending elegant form and their ingenious ornaments; partly CANDELA- 3 BRA (*λυχνεῖα, λυχνούχοι*), which were made sometimes of burnt 3 earth, very elegantly of bronze in the bloom of art, in later times often of precious metals and gems, but also of marble, of which many works, almost too richly and fantastically ornamented, have been preserved. MIRRORS also, which were 4 usually nothing more than round hand-mirrors with handles,

were fashioned and decorated in an artistic spirit, before the costliness of the material came to be here considered as the grand object.

2. The lamps have a hole for pouring in, *ὀμφαλὸς* in Heron, one for the wick (*στόμα*) and a small one for the needle by which it was raised. Heron, p. 187., among other works of art, describes a lamp which raised the wick itself. Often with several wicks, *lucerna dimyxos, trimyxos*. Lamps furnish of themselves an almost complete artistic mythology, and many representations which refer to human destiny and a future state of existence. Licetus, *De lucernis ant. reconditis* l. vi. 1652. Bartoli and Bellori's *Lucernæ sepulcrales*. 1691 (a new edition recently published in Germany by Beger). *Lucernæ fictiles* M. Passerii. Pisaur. 1739. 3 vols. Montfaucon, *Ant. expl.* T. v. *Ant. di Ercolano*, T. viii. Moses, pl. 78 sq. Dissertations by De la Chausse and Ferrarius, *Thes. Ant. Rom.* T. xii. Becker's *Gallus* ii. s. 302. [Böttiger's *Amalthea* iii. s. 168 ff. and Kl. Schr. iii. s. 307 ff.]

3. Names of candelabra, *Athen.* xv, 699 sq. Tarentine, Æginetan, Tyrrhenian, *Plin.* xxxiv, 6. §. 173, l. 2. *Candelabrarii* in inscriptions. The parts of the candelabrum are the foot, *βάσις*, the shaft, *καυλὸς*, and top, *κάλαθος*. Heron, p. 222. The calathos is supported by an Amor in two bronze candelabra (*ceriolaria*), *Gruter Inscr.* p. 175, 4. Many-branched ones in the temple of the Ismenian Apollo, afterwards in Cyme, *Plin.* xxxiv, 8., in the prytaneum at Tarentum (*Athen.* 700 d.), comp. *Callim. Epigr.* 59. Magnificent ones of marble, *Pcl.* iv, 1, 5 vii, 37. sqq. *Bouill.* iii. pl. 72. 73. (those on pl. 74 have sometimes more of the slender and simple form of Greek candelabra) and *Clarac*, pl. 142. 257.; bronze and marble ones in *Moses*, pl. 83—93, comp. §. 301. *Διδοκόλλητοι* §. 161, l. [Trapezophora, Becker's *Gallus* ii. s. 113.] Marble throne seats, the Samothracian with very high relief, those of *Themis* and *Nemesis* in the temple at *Rhamnus*, of *Dionysus* and *Demeter*, of *Poseidon*. &c. That of *Boëthus* the Attic *Prytanis*, *Stackelb. Gräber* s. 33 f (vign.)

4. MIRRORS were of bronze, §. 173, 3., silver, 196, 2., gold, *Eurip. Troad.* 1114. *χρυσοῦν κάτοπτρον κορινθιογενὲς*, *Ælian* V. H. xii, 58.; Nero had them of emerald; favourite gifts for temples (*Vencreum speculum*, *Gruter*, p. 5. 6. *Orelli* n. 1279.) and in tombs. On mirror- and dressing-boxes §. 173. 3. *Guattani* M. I. 1787. p. xxv. A bronze mirror from Athens *Stackelb. Gräber* Tf. 74.



## SECOND MAIN DIVISION.

### THE FORMATIVE ART.

(SCULPTURE AND PAINTING.)

303. We unite in this division those arts which, independent of external wants and aims, but, on the other hand, bound to the imitation of nature (§. 24 sqq.), represent life by means of the forms naturally connected therewith. As we must necessarily, in our consideration of the subject, reverse the process which the creation of works of art must itself follow, we begin with the treatment of the material, by means of which certain forms are communicated to, and impressed on it (the doctrine of the TECHNICS of ancient art); then pass on to those forms in so far as they can be considered apart from the subjects (the doctrine of ARTISTIC FORMS); and conclude with the consideration of the internal contemplations and intellectual conceptions, which are properly speaking what is represented in art (the doctrine of SUBJECTS).

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### FIRST PART.

#### OF THE TECHNICS OF ANCIENT ART.

304. Technics we regard as twofold: First, the process by which the impression of a form is presented to the human eye, by a certain fashioning of the material furnished to the artist, without regard to the properties and peculiarities of the material by means of which this is effected: this we shall call *optical* technics. Secondly, the process by which the form determined by optical technics, is produced in a particular material, with reference to its peculiarities, by adding to or taking from, by laying upon or altering the surface: this we shall here call *mechanical* technics. In conformity with the general tenor of our treatment of this subject, which begins with what is most sensible and tangible, the latter division is prefixed to the former.

## I. MECHANICAL TECHNICS.

A. OF THE PLASTIC ART IN ITS MORE EXTENDED SENSE  
(§. 25, 1).1 1. THE PLASTIC ART STRICTLY SO-CALLED OR MODELLING IN  
SOFT OR SOFTENED MASSES.

## A. WORKING IN CLAY AND OTHER MATERIALS.

2 305. From the hand of the modeller in clay (§. 63.), who  
was originally closely allied to the potter, proceeded not merely  
handles and ornaments of vessels, in which the potter's wheel  
could not be used, but also reliefs (τέπτοι) and whole figures  
3 (§. 72. 171). In these, working freely with the hand was  
everywhere older than the application of mechanical and  
manufacturing contrivances, and the plastic genius of the  
Greeks displayed itself already in all its splendour in numer-  
4 ous terra-cotta figures and reliefs. Besides clay, there was  
much gypsum (γύψος, plâtre) and stucco used; and waxen  
images were frequent especially as playthings; to all such  
runder materials a higher charm was lent by colouring, and the  
imitation of humble natural objects was carried the length of  
5 illusion. However, this species of art was more important as  
the harbinger of others (mater statuariae, sculpturae et cœlatura  
according to Pliny), inasmuch as through it the other branches  
6 of art received models and forms. Taking casts of limbs  
also, and casting statues were not unknown to antiquity, comp  
7 §. 129, 5. In large figures the clay was spread over a skele-  
ton-like kernel of wood; the coarser parts were wrought with  
the modelling stick, and the finer with the finger and nail  
8 The burning of figures as well as of vessels, was practised with  
great care; a feeble degree of heat sufficed to harden the ves-  
sels, which were often very thin; in both sorts there were  
also unburnt works (cruda opera §. 71. R. 2. 172. R. 2).

1. For general information, Winck. W. v. 92 sqq. Meusel N. artist  
Miscell. i. 37. iii. 327. iv. 471. Hirt, Amalth. i. 207. ii. 1 sqq. Clara  
Musée de Sculpture, Partie technique.—Fr. di Paolo Arvolio, Sulle an-  
tiche fatture d'argilla che si ritrovano in Sicilia. Pal. 1829. (see Bull. c  
Inst. 1830. p. 38.)

3. The Italian fastigia templorum of clay mira, cœlatura (Plin. xxxv  
46.), and the ὑστεράκινα πορεύματα of early Corinthian vases (Strab. vii  
p. 381.) were, judging from these appellations, wrought freely with the  
hand; but the terra-cottas of Roman manufactories, as well as the relie  
ornaments of the red Roman and Arretine vases (§. 171. R. 2.) were doub  
less impressed with moulds. Those terra-cottas are limited to a definit  
number of mythological and arabesque-like compositions. See Agincou  
Recueil de fragm. de sculpture ant. en terre cuite. P. 1814. and T. Coml

§. 263. R. 2. [Opere di plastica della collezione del cav. G. P. Campana Distrib. 1—12. 1842. 43. A third vol. to follow. Panofka Terracotten des k. Mus. zu Berlin 1842. 43. 64 ff. [Two goddesses Stackelb. Gräber Tf. 57. Urlichs Veientine Terracottas, Jahrb. der Rhein. Alterthumsfreunde viii. Tf. 2. The fine Burgon collection from Athens in the Brit. Mus., collections ai Studi, S. Angelo, Gargiulo (Archäol. Zeit. 1848. s. 297) and others in Naples, several in Sicily, those at Munich, Carlsruhe, &c.] Cic. ad Att. i, 10. wishes for such *typi* from Athens in order to fix them on the plaster of an atrium. Gerhard Intorno i monum. figulini della Sicilia in the Annali d. Inst. vii. p. 26—53. Large statues in clay are rare. Minerva from Capua at Vienna. [However there are in the very rich collection of terra-cottas in the museum at Naples, statues of Jupiter and Juno, larger than life, said to be from a temple of Jupiter at Pompeii, three other statues the size of life, and an actor somewhat less, a good figure. A life-size statue of Hermes and pieces of two draped statues also the natural size in the Mus. Gregorianum at Rome. Statues of deceased persons, of the size of life, lying on Etruscan earthen sarcophagi, are not rare; they are to be found especially in the Mus. Gregorianum, in the Brit. Mus. and in Cav. Campana's collection.]

4. Argilla, marga, creta, see Mém. de l'Inst. Roy. iii. p. 26. Rubrica §. 63. *κάναβος*, stipa, stipatores. Lindemann in Festus p. 684. Works of *πηλός*, Plato Theæt. p. 147. On *γυψοπλασία* Welcker Akad. Kunstmuseum, s. 7. Statues of gypsum were used especially for temporary purposes. Spartian Sever. 22. comp. Pausan. i, 40, 3. Arnob. vi, 14 sqq. Gypsum heads, Juv. ii, 4. Reliefs in stucco were often only sketches for distant view (we have such from Hadrian's villa), often continued with colours on the flat surface. It is still a question whether the *tabula Iliaca* and the apotheosis of Hercules are of stucco. WAXEN IMAGES, §. 129, 5. 181, 3, images of the gods, Plin. Ep. vii, 9, of the Lares, Juv. xii, 88, as children's playthings in Lucian Somnium 2. and elsewhere. Dolls, *κοροκόσμια*, of wax and gypsum, Schol. to Clem. p. 117. Comp on the ancient *κηροπλάστοι* Böttiger's Sabina, s. 260. 270. VARIEGATED dolls of *πηλός*, Lucian Lexiph. 22., *οἱ πλάττοντες τοὺς πηλίνους*, Demosth. Phil. i. p. 47., *κηροπλάστοι*, Isocr. De Antid. §. 2., statues of this kind at Naples. Comp. Sibyllin. iii. p. 449 Gall. On the deceptive fruit-plates of Posis (§. 196. R. 2.), Plin. xxxv, 45. There are also GILDED terra-cottas of delicate Greek workmanship, painted ones from Athens, Cab. Pourtalès pl. 2. comp. pl. 31, [the finest from Athens at Munich, others here and there].

5. *Πρόπλασμα* as a model in miniature in Cic. ad Att. xii, 41., comp. §. 196, 2. Hippocr. de victus rat. p. 346. Foes.

6. That gypsum was much used in taking casts (*πρὸς ἀπομάγματα*) is stated by Theophrastus, De lapide, §. 67. The Athenian artists also used pitch in casts of Hermes Agoraios (§. 92. R. 3.), comp. Luc. Lexiph 11. (Mouler à bon creux, à creux perdu; plâtre; coutures des moules à bon creux; parties qui ne sont pas de depouille, of mastic).

7. This, as it were, still fleshless figure of wood was called *κίναβος*, *κάναβος* (canevas); similar figures likewise served as an anatomical study to plastæ and painters. See Arist. H. an. iii, 5. de gen. an. ii, 6. Pol-lux vii, 164. x, 189. Suidas and Hesych. s. v. cum. Intpp. Apostol. iii, 82. Bekker's Anecd. p. 416. To these refer the parvi admodum surculi,

quod primum operis instar fuit, Plin. xxxiv, 18—The MODELLING STICK in the hand of Prometheus, Admir. Rom. 80. Ficoroni, Gem. ii, 4, 5., comp. 5, 1. Imp. Gemm. del Inst. iv, 75? and the relief in Zoëga, Bassir. 23. But according to Polyclete the work was most difficult *ὅταν ἐν ὄνυχι ὁ πηλὸς γίγνηται*. Winck. v. s. 93. 387 Wytttenbach ad Plut. de prof. virt. p. 86. a. Pollice ducere (ceram) Juv. vii, 232. Pers. v, 40., comp. Stat. Achill. i, 332.

8. Schweighäuser the younger has instituted investigations, from excavations in Alsatia, as to the construction of ovens for burning Roman vases; there is a model of them in the museum at Strasburg. Archæologia xxii. pl. 36. p. 413. Remains of a Roman kiln or furnace for pottery. On Greek vases §. 321. Lucian describes the great thinness and lightness of ancient vases (Plin. xxxv, 46) in the Lexiph. 7. by *ἀνεμοφόρητα* and *ὑμενόστρακα*.

#### B. METAL-CASTING (STATUARIA ARS).

- 1 306. In the ancient mode of CASTING METAL two things come into consideration: the *mixing* of the bronze, the more refined technics of which flourished at an early period especially in Ægina (§. 82. R.) and Delos (§. 297. R. 3.), then for a long time at Corinth, but afterwards disappeared (§. 197, 5).
- 2 Not only was the Corinthian brass itself sometimes of a bright and whitish, sometimes of a dark brown colour, and sometimes between the two, but there were also a variety of colours communicated to the metal; it is likewise difficult to deny that they knew how to give different shades of colour to different
- 4 portions of a statue. In order to promote the fusion at casting, and the hardening of the cooled metal, tin was *almost* universally blended with the ancient bronze, frequently also zinc
- 5 and lead. Secondly: the process of *casting* in moulds. As is also the case generally in modern times, the statue was embossed with wax on a fire-proof kernel, above which a model of clay was laid on (called *λίθος*, also *χῶνος*), in which were distributed pipes for pouring in the metal. The process was carried by the ancients to astonishing perfection, as well in the thinness of the metal as the purity of the cast, and the
- 6 facility of the entire operation. However, they were not averse also to the joining of parts by mechanical or chemical means; the insertion of the eyes was usual at all times, as well as the addition of attributes in precious metals.

1. The preparation of the bronze was the business of the *χαλκουργός* (Aristot. Pol. i, 3.), or *χαλκόπητης* (relief in the Louvre 224. b.), at Rome of the *flaturarius faber* (in inscriptions, *flaturarius* in the Theodos. codex). Of Corinthian brass there were especially vases (such as were manufactured by the Corinthiarii or *fabri a Corinthiis*), but also, notwithstanding Pliny denies it, *signa Corinthia* (Martial xiv, 172), such as the Ama-



ciens, Mém. de l'Inst. Nat. v. p. 187. 496. Inst. Roy. viii. p. 363.) ascribes entirely the hardness of the bronze to this mixture, and to cooling in the air, and, from modern experiments, denies the *trempe* by water, in opposition to Procl. ad Hesiod. W. and D. 142. Eust. ad Il. i, 236, whose testimony was brought forward by Graulhié, Sur les âges d'or et d'argent, d'airain et de fer, Mag. encyc. 1809. Déc. 1810. Janv.—Χαλκός χυτός, cast, ἐλατός, τυπίας (ductilis), malleable. Pollux vii, 105.

5. The artistic expressions are: τὰ πλασθέντα κήρινα λίγδος, τὸ πήλινον, κορία, ἀλοιφή τρυπήματα τῷ Δ παραπλήσια· χῶνος, χωνύειν. See Pollux x, 189., Photius, λίγδος, Eustath. ad Il. xxi. p. 1229., ad Od. xxii. p. 1926. R. Schneider s. v. λίγδος, χοάνη. Diogenes L. v, 1, 33. ὡς ἐν τῷ κηρῷ ὁ Ἐρμῆς ἐπιτηδεύεται ἔχων ἐπιθέξασθαι τοὺς χαρακτῆρας καὶ ὁ ἐν τῷ χαλκῷ ἀνδριάν; [Soph. Αἰχμαλωτ. ἀσπίς μὲν ἡμίλιγδος ὡς πύκν' ὀμματὶ cf. F. G. Welcker Griech. Trag. S. 172] Coins were also sometimes cast in the ligdos. Seiz sur l'art de fonte des anciens, Mag. encycl. 1806. vi. p. 280. Clarac, M. de Sculpt. ii. p. 9 sqq. It is doubtful whether they also made the *moule à bon creux* over the model as is now done, and then furnished the pieces of it inside with wax after which the kernel, *νογαν*, was poured in. A statue by Onassimedes was solid, Paus. ix, 12; smaller bronzes are so commonly. An ἀνδριάν cost, in the time of Diogenes the Cynic, 3,000 drachms ( $\frac{1}{3}$  talent, about 50 guineas), Diog. Laert. vi, 2, 35. [A brass-casting is represented on a remarkable kylix, Gerhard Neuerworbene Denkmäler N. 1608 and Trinkschalen Tf. 12, wherewith G. Braun in the Bullett. 1835. p. 167 compared the vase explained in the Æschyl. Trilogy, in which Feuerbach afterwards in the Kunstbl. 1844. N. 87. pointed out the kernel and coating of a cast-model. Cf. besides an archaistic vase with a brass-foundry, in Campanari, at London; which is to be published. Bull. 1846, p. 67. Bergk gives a different explanation of the vase in the Trilogy Archäol. Zeit. 1847, S 48 On the low price of bronze statues see Köhler Ehre des Bildnisses S 127.]

6. On partial casting in the case of colossi, Philo vii. mir. 4; the horses of S. Marco likewise were probably cast each in two moulds. On soldering, §. 61. Ferruminatio per eandem materiam facit confusionem, 5 lumbatura non idem efficit. Digest. vi, 1, 23. See, however, Plin. xiii, 29 sq. Locks of hair soldered on, Winck. W. v. 133. On the int- tion of the eyes, *ibid.* v. 133 435 sq. Böttiger's Andeutungen, s. 87., Gnp. also Gori, M. E. ii. p. 208. To this is referred the faber oculararius in inscriptions, see Forcellini. The beautiful Nike of Brescia (§. 260. R. 3) has a silver fillet; according to an inscription in Gruter, p. 67, 2. there was a Bacchus cum redimiculo aurific. et thyrsos et cantharo arg.

Preserved bronzes, §. 127. R. 7. 172. R. 3. 204. R. 4. 205. R. 2. 207. R. 6. 261. R. 2. 380. 385. 422. 423. 427. The most of them from Herculanum. Colossal head with a hand in the Capitol. [The fine statue from Volci at Munich, Kunstbl. 1838. St. 86.]

- 1 307. The mode of executing statues by hammering and embossing, which prevailed before the Samian school (§. 59. 60. 71. comp. 237, 2. 240, 2.), continued to be even in later 2 times the usual one for GOLD and SILVER; but statues of precious metals, large ones especially, were more in conformity

to the Asiatic than the Greek taste. The gilding of entire 3 statues, likewise, did not come into favour until the art of giving a fine colour to brass by mixing had been forgotten; in ancient art particular portions, even in the naked body, were distinguished by gilding with silver or gold. Too many 4 experiments were made with iron to admit of its successful and permanent application to works of sculpture, as raw iron adapted for casting was unusual in antiquity. With regard 5 to what may be called works of art in lead, there occur tickets for public games and distribution of corn, as well as for hanging on vessels, marks on building stones resembling seals, bulls, amulets and the like; many of which were evidently cast in moulds.

1. The golden Pallas of Aristodicus was a *σφρηγίστου*, Brunck's Anal. ii. p. 488; the silver figures from Bernay (comp. §. 311. R. 5.) were certainly embossed, the separate parts very finely soldered with lead, or dovetailed into one another.

2. Silver statues of the Pontic kings, Pliny xxxiii, 54; golden ones especially of barbarian deities, Luc. Z. τραγ. Instead of the pretended golden statue of Gorgias, Pausanias only saw a gilded one. The *ἀνδριάνς χρυσῶς στρεβός*, solidus, is opposed to the plated, *ἐπίχρυσος*, inauratus, or slightly gilded, *κατάχρυσος* in general only, subauratus; however holosphyraton in Pliny xxxiii, 24. denotes a perfectly massive work. *Χρυσός ἀπεφθός* the same as aurum obryzum. [Schweigh. ad Herod. i, 50. *ἀπυρός*, *αὐτόματος*, *αὐτοφύης*, Lennep ad Phalar. p. 365.]

3. Gold was laid upon brass generally with quicksilver, and in thick sheets, also with the aid of notches (Plin. xxxiii, 20. xxxiv, 19), on marble with the white of eggs. Winck. W. v. s. 135. 432. M. Acilius Glabrio erected at Rome the first statua aurata, Liv. xl, 34. Traces of gilding on the horses at Venice, M. Aurelius, a quadriga from the theatre of Herculaneum, and the fine statue from Lillebonne, §. 262. R. 2. [most of all on the famous Hercules in the Capitol]. An antique head of an athlete at Munich, N. 296, has gilded lips, [the Orpheus of Callistratus 7, with his chiton bound by a golden strap,] and the early Greek lampadephorus, §. 421. according to R. Rochette has the lips, nipples and eyebrows silvered, [not silvered, but inlaid with copper, see Letronne in the Annali d. I. vi. p. 230. The tiara of the Orpheus just referred to is χρυσῶ κατάστικτος. The silver inlaid work on bronze figurettes in the museum at Naples is very fine, eyes and all sorts of ornaments; a vase from Herculaneum with inlaid silver work is described by Martorelli De theca calam. cf. Fea ad Horat. T. ii. Epist. ad Pis. 435 &c.]

4. Iron statues by Theodorus of Samos (§. 60.), Paus. iii. 12. Hercules' combat with the serpent by Tisagoras, x, 18. Alcon's iron Hercules, Plin. xxxiv, 40. The causes of the rareness of iron-casting in antiquity are investigated by Hausmann, Commentat. Soc. Gott. rec. iv. p. 51. The tempering, *στέμνωσις*, of iron (by water, Homer Od. ix, 393.) [Soph. Aj. 650, *ὅς τ' αὖ δεινὸν ἔκαρτερον τότε βαφῇ σιδήρεος ὄς*, cf. §. 311. R. 2.] for cutting instruments, was a native branch of industry on the Pontus, in Lydia

and Laconica. Eust. ad Il. ii. p. 294, 6. R., comp. Haussmann, p. 45 sqq. Magnetic vault? §. 149. R. 2.

5. Ficoroni Piombi antichi. R. 1740. 4to. Stieglitz Archäol. Unterh. ii. s. 133.

## 2. WORKING IN HARD MASSES.

### A. WOOD-CARVING.

- 1 308. Carving in wood is denoted by ξέειν and γλύφειν, the former of which indicates a more superficial, the latter a
- 2 deeper working, with pointed instruments; in early times a main branch of temple statuary (§. 68. 84), it continued
- 3 through all ages to be employed in the images of field and garden deities. Whilst the appropriate kinds of wood of the
- 4 native soil were used for that purpose, frequently with some reference to the significance of the image, foreign sorts, especially cedar, which was reputed incorruptible, were still
- 5 employed in later times even by excellent artists. Turning was of more importance for vessels and implements of wood.

1. Both expressions occur in reference to wood and stone. Ξέειν is scalpere, whence ξυήλη, ξοίς (ποιμενική), scalprum, a carving-tool. Γλύφειν, sculpere, approaches nearer to cælare, τορρεύειν. Instruments, γλύφανον, τόρος, cælum, chisel, burin. The σμίλη also served for ξέειν, §. 70, 3: comp. §. 56, 2. Quintil. i, 21, 9. Sculptura etiam lignum, ebur, marmor, vitrum, gemmas, præter ea quæ supra dixi, complectitur.

2. In Psyttaleia Πανός ὡς ἕκαστον ἔτυχε ξόανα ποιημένα, Paus. i, 36, 2. A Pan of beech-wood with the rhind, Anth. Pal. vi, 99. Images of Dionysus, Priapi of fig-tree.

3. Cypress, abundant in Crete, and used there by the Dædalidæ (comp. Hermipp. Athen. i p. 27.), beech (σμίλαξ), oak, pear-tree, maple, vine, olive, &c. Paus. viii, 17, 2. Q. de Quincy, Jup. Ol. p. 25 sq. Clarac, p. 41. Populus utraque et salix et tilia in scalpturis necessariæ, Pallad. de R. R. xii, 15.

4. Of foreign woods ebony (§. 84. R. 2. 147. R. 3.), citron (ξύον? Mongez, Hist. de l'Inst. Roy. iii. p. 31. Thyon with cypress in the Olympian Zeus of Phidias, inside or on the throne, Dio Chrys. xii. p. 399. R.), lotus above all cedar (comp 52. R. 2. 57. R. 2). The Apollo of Sosius of Seleucia was of cedar, Plin. xiii, 11, also the Esculapius of Ection, Anth. Pal. vi 337. Κίθρου ζώδια χρυσῶ δινηθισμένα are described as round figure by Doutas, Paus. vi, 19, 9. More such in Siebelis ad Paus. v, 17, 5. Amalth. ii. s. 259.

5. Comp. §. 298. R. 2. Voss. ad Virg. vol. ii p. 84. 443. Of turn in wood, τορρεύειν, τορροῦν, tornare, see Schneider under τορρεύω. Tornu τορρυστήριον, the turning iron, invented by Theodorus, §. 60.



## B. SCULPTURE (SCULPTURA)

309. The solid calcareous stone, susceptible of polish, which 1  
 was on account of its shining surface called *marmor* (μάρμαρον  
 from μαρμαίρω), white marble being thereby understood, was  
 early recognised as the most fitting material for sculpture,  
 and the Parian was sought above all others throughout Greece,  
 as that of Luna was afterwards in request at Rome. However, 2  
 in Greece as well as Italy all sorts of tufa were employed for  
 works of less careful art: on the other hand coloured mar- 3  
 ble, as well as other kinds of coloured stone, first came into  
 favour in the Roman empire, especially for the representation  
 of Egyptian deities and barbarian kings, and also for the ad-  
 dition of accoutrements, drapery and the like. Wonderful is 4  
 the finish of the workmanship on the hard and brittle masses  
 of porphyry, granite and basalt, in which pointed irons, which  
 were sharpened ever and anon, must bore away to the requi-  
 site depth, and afterwards laborious rubbing and polishing  
 gradually bring the smooth surface to its proper state.

1. Garyophilus de marmoribus antiquis is not of much use; of greater  
 value are Ferber, *Lettres minéralogiques sur l'Italie*, Mongez, *Diction.*  
*de l'antiquité de l'Encyclopédie*, especially Faustino Corsi, *Delle pietre*  
*antiche*, ed. sec. R. 1833. Comp. Hirt, *Amalth.* i. s. 225. Clarac, p. 165.  
 Platner, *Beschr. Roms* s. 335. The marble is either grained, to which  
 belongs the Parian (λίθος Πάριος, λυγδίνος), which was mostly quarried in  
 small blocks, sometimes in galleries, (λυχνίτης), of a large shining grain  
 [resembling salt], called *marmo Greco duro*, also *salino*, as well as that of  
 Carrara, *marmor Lunense* (§. 174. R. 1. on its age the author's Etrusker),  
 resembling fine sugar, often with bluish spots: or slaty with veins of talc,  
 such as the Penthelic with greenish streaks (Dolomieu in Millin *M. I.* ii.  
 p. 44) and the less precious Hymettian, *marmo cipolla* [or *cipollino*].  
 There were other well known kinds of statuary marble, the Thasian, of  
 a pale white (the local situation of which was discovered by Cousinery),  
 [as well as the verde antico in Macedonia], the Lesbian, of a more yellow-  
 ish colour, the corallitic resembling ivory, from Asia Minor, *marmo Pa-*  
*lombino*. De marmore viridi, *Tafel* in the *Münchener Abh. philol. Cl.* ii.  
 s. 131. The Megarian also (§. 268. R. 1.) was used for statues, *Cic. ad*  
*Att.* 1, 8. The lapis onyx or alabastrites of the ancients, called after the  
 vases §. 298. is a fibrous calc-sinter (albâtre calcaire oriental) which came  
 from Arabia and Upper Egypt, *Salmas. Exerc. Plin.* p. 293. On the Vo-  
 laterranian, §. 174. R. 3. Rumohr has given accounts of marble in Cala-  
 bria.

2. A Silenus of *poros* (§. 268. R. 1) at Athens. Many municipal hon-  
 orary statues in peperino; five statuæ togatæ of the kind at Dresden.  
 There were many works executed in calcareous stone in the provinces  
 and in Germany. Etruscan sarcophagi of calcareous tufa §. 174. R. 3.

3. In black marble, *nero antico*, there are many statues of Isis, the

African fisherman, the two centaurs of the Capitol, the Nile, cf. Pausan. viii, 24, 6. In red marble, *rosso antico*, which was rare in architecture, there are numerous good sculptures, especially heads of Bacchus, satyrs in imitation of carved images painted red (§. 69); besides basins and baths. There also occur statues of particoloured marble, Caylus, Hist. de l'Ac. des Inscr. xxxiv. p. 39. Statues of porphyry are found at Rome from the time of Claudius, comp. Visconti PCl. vi. p. 73, porphyry statues with bronze extremities Racc. 53. Basalt was used for busts of Serapis, likewise granite and syenite (but which the moderns do not consider to be syenite) for sculptures in the Egyptian style. Comp. §. 228. 268. R. 3.

4. The auger guided by two bridles, Eurip. Cycl. 461.

- 1 310. Marble, on the other hand, bears the assault of instruments of very different kinds, saws, drills, files, rasps, which, together with the chisel driven by the mallet, must do the
- 2 most and best. When the artist,—which was by no means always the case,—worked after an exact model, he made use, like the moderns, of points which mark the dimensions in all directions, and must be constantly renewed in the progress of
- 3 the work. For smoothing statues by rubbing, the dust of the Naxian whetstone, pumice and other means were employed; however the shining polish so injurious to the effect was not introduced till later; and in some excellent statues we can
- 4 still see perfectly the traces of the iron. On the other hand, the soft and fatty appearance, which the surface of marble often has in itself, was enhanced by rubbing with melted wax, especially the Carthaginian (*καὶσις*), with which an appropriate
- 5 tone of colour (*circumlitio*) was easily combined. The painting of marble, in the antique and archaizing style, with glaring, and afterwards with softer colours, as well as the addition of metal attributes and gilding of particular parts, was maintained throughout all antiquity; in the Roman period however there was a tendency to substitute the natural variety
- 6 of colour in the stone for paint (comp. §. 309). The joining together of different blocks was managed with so much nicety, that the wish for monolith colossal statues was often satisfied, at least in appearance.

1. Ancient sculptures which represent workers in stone: the reliefs in Winck. W. i. tf. 11. M. Borb. i. 83, 3. with the grave-stone of Eutropus in Fabretti, Inscr. v, 102., and the engraved stones, Picoroni Gemmæ ii, 5, 6. and Lippert. Suppl. ii. 388. Ancient instruments on various monuments (in Muratori, p. 1335, 1., different compasses and others); also found in Pompeii; those now in use in Clarac, pl. 1. On the saw, §. 269, 6., the auger, §. 123, 1. [Wagner discovered that on the statues of Ægina were employed quite the same instruments as those now in use, auger, pointed, toothed and flat irons and file.]

2. Of Pasiteles it is something remarkable that he *nihil unquam fecit ante quam finxit*, and many irregularities are explained by the free and bold procedure of the ancients. On the points see Clarac, p. 144; hence

the mammiform elevations on many ancient statues, see Weber on the colossi of Monte Cavallo in the *Kunstbl.* 1824. s. 374, and the discobolus in Guattani, *M. I.* 1784. p. 9. [*Bullett.* 1841. p. 128.]

3. On the *Naxiæ cotes* Dissen ad Pindar, I. 5, 70., comp. Hoeck, *Creta* i. s. 417., where Naxos in Crete is rightly represented as an invention. The stones were called Naxian from whatever place they came, whether from Crete, Cyprus or elsewhere. *Σμήχειν, στιλβοῦν ἀνδριάντας.* Ἐπιλαίειν καὶ γανοῦν τὰ πληγέντα καὶ περικοπέντα τῶν ἀγαλμάτων. *Plut. de adul.* 52.

4. Q. de Quincy, *Jup. Ol.* p. 44. Hirt, s. 236. Völkel *Archäol. Nachlass* i. s. 79. The epidermis of the ancient statues is formed of the smearing with wax, which *signa marmorea nuda* received, according to Vitruv. vii, 9. [Hirt in Böttiger's *Amalthea* i. s. 237, remarks that it is only because this coating was so thin, that no traces of it are to be found. Fea found many, *Miscell. filol. T. i.* p. cc. But *circumlitio* is not tone of colour or "a rubbing of marble with wax, which communicated to the surface a greater apparent softness, and perhaps also a gentle gloss of colour," as the present author asserts in the *Wiener Jahrbücher* 1827, "a varnish" (of Nicias), according to Hirt, also *ibid.*, "on which he not seldom relied too much." Neither is *circumlitio* a painting of the ground of statues in different tints, light and shade, &c., as is supposed not only by Völkel, after Visconti *PioCl.* ii, 38. iii, 5 and Quatremère, but by Letronne *Peint. Mur.* p. 28. 491. R. Rochette *Peint. Ant.* p. 286. and Clarac *Mus. du Louvre* i. p. 156—60. Neither general probability, nor anything in the accounts, or in the remains, of genuine art, favours these opinions, and the name itself is opposed to them. For it expresses a painting round (*περίχρσις*), a framing of the borders of drapery, the hair, and perhaps also the body with a quiver-band and the like, and these border ornaments might be executed very elegantly and variously; the beautiful small archaistic Diana in the museum at Naples is a valuable instance. So in painting, *circumlitio* is a painting of the ground around the figures, in order to separate and make them stand out, as Quintilian viii, 5, 26 shows,—a *circumductio colorum in extremitatibus figurarum qua ipsæ figuræ aptius finiuntur et eminentius extant, contorno, profilo* (Forcellini), hence the same author xii, 9, 8, says of the substance of speeches: *extrinsecus adductis ea rebus circumlinere* (to border), and i, 11, 6 *simplicem vocis naturam plenior quodam sono circumlinere.* *Prætexere* lies in the idea of *circumlitio*. Seneca *Epist.* 86: *nisi Alexandrina marmora illis (Numidicis crustis) undique operosa et in picturæ modum variata circumlitio prætexitur.* Rubbing with wax is *γάνωσις ἀγαλμάτων*, *Plut. Quæst. Rom.* 98, wherefore in Vitruv. vii, 9, 4. instead of *gnosis* we should read *ganosis*, not *κονίσις*, which is something quite different, nor *ἐγκανσις*. Vitruv. says: *ita signa marmorea moda curantur*, that is to say, white wax melted with oil was laid on with a thick brush, and then rubbed dry. Plin. xxxiii, 40. *sicut et marmora nitescunt*, Juvenal xii, 88. *fragili simulacra nitentia cera*, comp. the notes of Heinrich. Arrian *Diss. Epictet.* ii, 825. *τότε δείξω ὑμῖν τὸ ἀγαλμα ὅταν τελειωθῇ, ὅταν στιλπνωθῇ.* Canova, after the example of the ancients, attempted to make marble softer and milder in tone, by rubbing in a composition of wax and soap; but the unguent decomposed, and, as Thiersch informs us in his *Reisen in Italien* i, 142, changed the colour.]

5. On painted statues and reliefs, §. 69. 90. R. 118. R. 2. b. 119. R. 2. 4. 203. R. 3. In Virgil's Catal., *Æneid.* dedic., a marble Amor is described, with variegated wings and quiver.. Nicias the great encaustes gave those tints to the finest statues of Praxiteles. Plin. xxxv, 40, 28. But the Cnidian Venus was colourless. Lucian de imag. Feuerbach Vatic. Apoll. s. 212. Ἀγαλμάτων ἑγκανύσται καὶ χρυσόσται καὶ βαφεῖς, Plut. de glor. Ath. 6. Hair of a statue, coloured with wax, is distinctly mentioned by Chæremon in Athen. xiii. p. 608. Painted reliefs are γραπτοὶ τύποι, such as are mentioned in Fronto's Eurip. Hypsip. fragm. 11. ed. Matth.; comp. Welcker, Syll. Epigr. p. 161. [R. Rochette Peint. Ant. p. 289., Letronne Lettres d'un antiq. p. 339, Böckh C. I. ii. p. 662.] but also §. 323. R. According to modern investigations the figures on Trajan's column also were raised in gold on an azure background. G. Semper. ueber vielfarbige Archit. u. Sculptur. s. 37. [has not been confirmed.] On adjuncts of metal, and gilding (that of the hair in particular was very common) §. 84. 90 R. 117. 118. R. 2. b. 127. R. 3. 158. R. 3. 203. R. 3. In imitation of the ancient acroliths §. 84. there were made statues of black marble with the extremities of white, such as are certainly to be met with of later times, for example those of the priests of Isis.

6. See above, §. 156. 157. and the Inscr. C. I. 10. ταύτου λίθου ἐμὲ ἀνδριάντας καὶ τὸ σφέλας. Pieces of marble left standing as props (puntelli), are to be found for the most part in copies of brazen statues.

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#### C. WORKING IN METAL (τορευτική, CÆLATURA) AND IVORY.

- 1 311. The working of metals with sharp instruments, sculpture in metal, is what the ancients called the toreutic art, with which was also combined according to the requirement of the task, a partial casting in moulds, but particularly the beating
- 2 out or embossing with punches. In this manner was silver more especially wrought, in the fairest times of Greek art, but
- 3 gold and bronze also, and even iron in many districts. This branch of art was employed on armour, especially shields besides the embossed work a sort of golden design served as an ornament to these, which was probably similar to the modern damask work (*tausia, lavoro all' azzurro*); moreover chariots in particular were ornamented with embossed silver
- 4 Vessels were sometimes provided only with ornaments of vegetable form, for instance the large silver platters; sometimes adorned with mythic representations in relief (anaglyphi) which were in later times often moveable, and might be employed in ornamenting different goblets which were sometimes
- 5 of gold (emblemata, crustæ). The same of the masters in the department, and the passionate desire of the Romans for the possession of such articles are conceivable to us from particular remains. The art of the toreutes was likewise put in requisition for ornamental furniture; and that of the worker in

gold, which chiefly consisted in embossing gold-plates, and inlaying gold-wire, is closely connected with this branch of art.

1. Τορευτική (§. 85.) corresponds completely to *cælatura* (Plin. xxxiii. Salmas. Exerc. Plin. p. 737.), which Quintillian ii, 21. confines to metals, whereas sculpture comprehends besides, wood, ivory, marble, glass and gems. [Thrones of ivory, therefore, should not be mixed up, §. 173, 1.] Embossing is *ἐλαύνειν* (Creuzer Comm. Herod. p. 302.), *ἐκκρούειν* §. 59. R. 2., *χαλκεύειν*, *excudere* (Quint. ibid.). Isidore Orig. xx, 4. *Cælata vasa signis eminentibus intus extrave expressis a cælo quod est genus ferramenti, quod vulgo cilionem vocant.. Tritor argentarius* (Spon. Misc. p. 219.), *tritum argentum* (Horace s. i, 3, 91. Phædr. v, 1, 7.) appear to refer to embossing. Terere is *τορεῖν*.

2. Comp. R. 3. 4. There were figures, insects, foliage enchased on Glaucus' crater-stand (§. 61.). At Kibyra, in Asia Minor, iron was engraved with ease, Strab. xiii, 631. Alexander's iron helmet, a work of Theophilus, gleamed like silver, Plut. 32. To this refers *βαφή σιδήρου* in Soph. Aj. 651. cf. Lobeck, on the softening [Götting. Anz. 1838. S. 1111: "But there must have been a similar, though less known process, whereby iron was made suitable for embossing and enchasing.—The *μάλαξις* of Glaucus was *διὰ πυρός καὶ ὕδατος βαφήν*, from which, indeed, one would rather expect the opposite effect." (Indeed.) In the Hall. ALZ. 1837. also, Apr. S. 634 f. *ἐτηλύνθη* is combined with *βαφή σιδήρεος ὄς*. The reference of these words to *ἐκαρτεῖρουν* is preferable; for it is not said that the quenching in oil makes iron soft, but only that it prevents splitting.]

3. On artistic workmanship of armour, §. 58. 59. 116, 3. 117, 2. 240. R. 4. Cic. Verr. iv, 44 mentions bronze coats of mail and helmets enchased in the Corinthian manner. The *γραπτὰ ἐν ὅπλῳ ἐγχρύσει εἰκῶν* (Inscr. from Cyme, Caylus Rec. ii, 57., comp. Osann. Syl. p. 244. C. I. n. 124.) I hold to be the same with the *scutum chrysographatum* (Trebell. Claud. 14.). May not the *χρυσογραφία* of the Egyptian papyrus, Beuven's, Lettres à Letr. iii. p. 66. perhaps refer to this? [Letronne Lettres d'un antiq. p. 517. dissents.] *εἰκῶν γραπτή* see C. I. Gr. ii, p. 662. s., *εἰκόνων ἐνόπλοις ἐπυχρύσεισιν ἀνάθεσις* ib. no. 2771. [Engraved work, Gerhard Etr. Spiegel. S. 80 Not. 63.] The *barbicarii* of later antiquity were also employed in inlaying metal with threads of gold and other metals, see Lebeau, Mém. de l'Ac. des Inscr. xxxix. p. 444. In preserved armour with reliefs, the mail-plates from Locri §. 257. R. 4, and the bronze helmets (with military representations) and graves from Pompeii are worthy of remark. Votive shield (?) of the Ardaburia family, see §. 424. R. 2. Massieu Sur les boucliers votifs, Mém. de l'Ac. des Inscr. i. p. 177. Of work on chariots §. 173, 2. *Carrucæ ex argento cælatae*, Plin. xxxiii, 49. Vopisc. Aurel. 46. [On bronze reliefs, as facing of wooden boxes, &c. Avellino Descriz di una casa Pompeiana. 1837. p. 57 sqq.]

4. To the first sort belong the *lances filicatae*, Cic., *disci corymbiati*, *lances pampinatae*, *patinæ hederatae*, Trebell. Claud. 17. It appears likewise that animals' heads, masks, wreaths and the like, but no historical reliefs, were fixed on the Corinthian bronze vases. But the golden *κρατῆρες Κορινθιοειδεῖς*, in Athen. v, 199 e. had round figures, *ζῶα περιφανῆ τέτο-*

*γευμένα*, sitting on the rim (similar figures on tripods, Arnal. iii. s. 29.), and reliefs on the neck and belly.—Cic. Verr. iv. 23. distinguishes on silver vases the *crustæ* aut *emblemata*. The *cælator anaglyptarius* in inscriptions made in later times merely the reliefs, the *vascularius* the vase, the *purum argentum*. Homeric subjects were much in favour, thus Mys (§. 112. R. 1. 116, 3.) represented on a Hieracleotic scyphos the conquest of Ilium after Parrhasius' design [the epigram in Athen. names *Παρῆσιος*, cf. Meineke Spec. alt. p. 20. Sillig Catal. artif. p. 288.]; hence the scyphi *Homericici*, Sueton. Nero, 47. [One in the Antiquarium at Munich, published by Thiersch in the Abhdl. of the Mun. Acad. v. 2. 1849.] A platter with large historical representations, Trebell. Trig. 32. Masters in working vessels §. 60. 122. R. 5. 124. R. 1. 159. 196, 3. comp. Athen. vi, 781 sq.

5. The most important silver vessels are: the cup in the Corsini collection, found at Antium §. 196. R. 3.; the vase with the apotheosis of Homer, at Naples, Millingen Un. Mon. ii, 13. [Millin Gal. Mythol. pl. 149.] silver vessels found in Pompeii, 14 articles, Archæol. Intell. Bl. Hall. 1835. No. 6; the so-called shield of Scipio (restoration of Briseis), found in 1656 at Avignon, in the cabinet at Paris, Montfaucon iv, 23. Millin M. I. i, 10 [A. G. Lange in Welcker's Zeitschr. f. a. K. Tf. vi, 22. S. 490.]; the bowl found in Perm in Stroganow's collection, the contest for the armour of Achilles, see Köhler, Mag. encyc. 1803. v. p. 372 [Archæol. Zeit. of Gerhard i. Tf. 10. S. 101]; the goblet from Aquileia, at Vienna, §. 200. R. 2. comp. 264. R. 1; the vases from Falerii (with vegetable decorations), Al. Visconti, Diss. d. Acc. Rom. i, ii. p. 303 sqq. especially the rich treasure in vessels of a temple of Mercury, found at Bernay. The raised work in these is invariably embossed, and drinking-bowls placed inside; drapery and armour enhanced by gilding, as is also often the case elsewhere; on the Homeric representations §. 415. R. Rochette, Journ. des Sav. 1830. p. 417. Lenormant, Bull. d. Inst. 1830. p. 97. The so-called *disci* also are for the most part merely the inner surfaces of goblets. A silver discus, Cleopatra with her women (?), from Pompeii, Ant. Ercol. v. p. 267. Another found at Geneva with figures in glorification of Valentinian, Montfaucon Suppl. vi. pl. 28. On a Christian one, Fontanini, Discus argent. R. 1727. [One from a tomb at Kertsch in half barbaric and half Grecian design, in Gerhard's Archæol. Zeit. i. Tf. 10. s. 161. One Anacreontic. 51.] In bronze there is nothing finer than the discus from near Paramythia in Epirus, in Hawkins' possession, highly embossed figures inlaid with silver ornaments, representing Aphrodite's visit to Anchises, Tischbein Hom. vii, 3. Millingen Un. Mon. ii. 12. [Specim. ii, 20.] On the entire discoveries, Gött. G. A. 1801. s. 1800. [Argenti M. Gregor. i, 62—66.]

6. Silver casket with a considerable silver treasure found at Rome in 1794, of the last period of art, in the Schellersheim (now Blacas) collection, Mag. encyc. 1796. i. p. 357. E. Q. Visconti, Lettera intorno ad una ant. supelletile d'argento. Sec. ed. 1827. In golden ornaments (to which belong the early Attic *cicadæ*) there have been important discoveries made in Ithaca (Hughes i. p. 161.); at Rome among others in 1824 (G. Melchiorri, Mem. Rom. iii. p. 131.); at Parma (Diss. d. Acc. Rom. ii. p. 3.); at Canosa (rich golden chaplet, Gerhard, Ant. Bildw. 60. Avellino,

Mem. d. Acc. Ercol. i.), [now in Munich]; at Panticapæon, masks and medallions of thin gold leaflets embossed (R. Rochette, Journ. des Sav. 832 p. 45), [other gold articles also from thence Dubois de Montpéreur, oy. en Crimée au Caucase cet. pl. 20. 21, and silver vessels pl. 23 24, also vases of amber pl. 22.] These medallions were still in request in later antiquity (see that of Tetricus, Mongez Icon. Rom. pl. 58, 6); such were perhaps wrought by the *bractearii aurifices*. On the aurifices generally, Gori, Columb. Liv. n. 114 sqq. [Gold articles from a rich tomb in Melos, L. Ross Inselreise iii. S. 18. One of the finest golden chaplets in the possession of Barone at Naples in 1845, recently found at Fasano, described by Avellino. Bull. Napol. iii. 129. In inscriptions there are golden honorary garlands mentioned of 100 gold pieces, 500 drachmas, &c. and in incredible number, besides the crowns decreed to be consecrated in temples, for example in that of Jupiter in Plautus Menæchm. v. 5, 38, very many only representing olive-leaves. Etrurian gold articles S. 175. R. 4.] Vase of lead with Bacchus, Silenus and the four seasons, Gerhard Ant. Bildw. i, 87.

312. In the studios of the ancients, with the toreutic art 1 was likewise connected WORKING IN IVORY, which it was a favourite practice throughout antiquity to combine with gold, in statues as well as all sorts of furniture. The ancients re- 2 ceived from India, but especially from Africa, elephants' teeth of considerable size, by the splitting and bending of which—a lost art but which certainly existed in antiquity—they could obtain plates of from 12 to 20 inches in breadth. In executing a statue, then, after the surface of the model was distributed in such a way as it could best be reproduced in these plates, the individual portions were accurately represented by sawing, planing and filing the ivory (this material being too elastic to be wrought with the chisel), and afterwards joined together especially by the aid of isinglass, over a kernel of wood and metal rods. The holding together of the pieces of ivory, however, required incessant care; moistening with oil (particularly *oleum pissinum*) contributed most to their preservation. The gold, which represented hair and drapery, was embossed and fixed on in thin plates. In ivory, besides reliefs, little figures, 3 small utensils and tokens, and especially the class of *diptycha* (writing tablets with reliefs on the outside) have come down to our times from the later Roman empire. These are divided into consular, which were presented by magistrates as gifts on entering office, and ecclesiastical.

1. In opposition to the employment of the term introduced by Q. de Quincy, it is correctly remarked by Welcker that *τορευτική* among the ancients merely signifies *œclatura*; we nowhere find the word expressly used of chryselephantine statues. As however the embossing of gold was in these a main feature, and the first masters who made these colossi, Phidias and Polyclete, were also according to Pliny the most eminent toreutæ (§. 120. R. 2.), we must perhaps adhere to the connexion above

indicated. On chryselephantine works, see above §. 85. 113—115. 120, 2. 158. R. 1. 204. R. 5. comp. 237. 240. Χρυσελεφαντῆλαιστοι ἀσπίδες at Syracuse, Plut. Timol. 31.; on the doors of the temple of Pallas there (§. 281. R. 6.) the *argumenta* or representations of events were of ivory, the rest of gold. Lyres were often of ivory and gold, and crowns of ivory, gold and coral, Pindar, N. vii, 78. Dissen in Büekh, p. 435. Ivory countenance on a shield, Diogen. viii, 1, 5. Signa eburnea in Sicily, Cic. Verr. iv, 1., in Rome at the Circensian games, Tac. Ann. ii, 83.

2. The above sentences give Q. de Quincy's theory, which is the most probable, p. 393 sq. Comp. Heyne, Antiq. Aufs. ii. p. 149., in the N. Biblioth. der schönen Wiss. xv., and N. Commentar. Soc. Gott. i, ii. p. 96. 111. On the ivory trade, Schlegel Indische Biblioth. i. s. 134 sqq. In Phidias' time chiefly from Libya, Hermipp. in Athen. i. p. 27, as afterwards from Adule, Plin. vi, 34. Democritus is said to have invented the mode of softening ivory, Seneca, Ep. 90. Q. de Quincy, p. 416. Comp. §. 113. R. 1. In the working, Lucian De conscr. Hist. 52. distinguishes the *πλάττειν* (of the model), the *πρίειν*, *ξείν* (*radere*, Statius, S. iv, 6, 27.), *κόλλᾶν*, *ῥυθμίζειν* of the ivory, and the *ἐπανθίζειν* τῷ χρυσῷ. Isinglass served to unite the parts which Damophon renewed in the Olympian Zeus, Ælian V. H. xvii, 32. On the oil, among others Methodius in Photius, C. 234. p. 293. Bekk. On the kernel of statues, especially *πηλός*, Lucian, Somn. s. Gall. 24. Arnob. vi, 16. §. 214. R. 2. On the application of the gold, §. 113. R. 2., eyes of precious stones, Plat. Ilipp. i. p. 290.

3. Most reliefs and figurettes of ivory in Buonarroti, Medagl. Antichi. [Knobel De signo eburneo nuper effosso. Duisburg 1844. 4to. A hero carrying a dead body.] There are also early Greek works of the kind. The *ἐλεφαντουργοί*, *eborarii*, according to Themistius, p. 273, 20 Dind. made chiefly *δέλτοι*, *libri elephantini* (Vopisc. Tac. 8.) or *pugillares membranacei operculis eboris* (Inscr.). The *diptycha consularia* are adorned with the figures of consuls at the *pompa circensis*, the *missiones* and the like, the *ecclesiastica* with biblical subjects. Besides those of ivory there were also wooden ones, likewise *argentea calata*, of which there are some remains. Also *triptycha*, *pentaptycha*, etc. Writings by [M. Chladni, J. A. Schmidt, Negelein] Salig and Leich *de diptychis* Donati De' dittici. Coste Sur l'origine des Diptyques consulaires, Mag. encycl. 1802. iv. p. 444. 1803. v. p. 419. Principal work: Gori, Thesaurus vet. Diptychorum consularium et ecclesiasticorum, opus posth. cum add. I. B. Passeri. F. 1759. 3 vols. fo. Particular ones described by Fil. Buonarroti, Chph. Saxe [Dipt. magni consuls 1757.], Hagenbuch [de dipt. Brixiano, 1799 fol.], Mautour (Hist. de l'Ac. des Inscr. v. p. 300.) and others. [De Dipt. Quirini Card. Lips. 1743. 4to.] Paradise on an ivory tablet, Grivaud de la Vinc. Ant. Gaul. pl. 28. The Wiczay Diptychon, engraved by R. Morghen, with the figures of Esculapius and Telesphorus, Hygieia and Eros, is distinguished from the usual Byzantine dryness by more ingenious workmanship.

The teeth of hippopotami likewise served instead of ivory, Paus. viii, 46, 2. Tortoise-shell (chelyon) was used especially for lyres, dining sofas and other furniture; it also came partly from Adule, Plin. vi, 34. Reliefs of the bones of animals. Works in mother-of-pearl, Sueton. Nero 31. There were statuettes in amber (§. 56. R. 2.), Paus. v, 12, 6. Plin. xxxvii,



12., but particularly vases [Martial iv, 31. vi, 59], *Heliadum crustæ* (Juv. v, 40.), among which the *electrina vasa*, Dig. xxxiv, 2, 32., and the *electrina patera* with Alexander's medallion and history, Trebell. Trig. 14, may perhaps be rather classed than regarded as vessels for mixing metals. [Other manufactures of amber, Dilthey de Electro et Eridano, Darmst. 1824. p. 13. fol.] The Ἀθηναῖ ἡλεκτερίνη in a *fibula*, Heliod. iii, 3. is likewise a fitting application of amber [scarcely, cf. Dilthey p. 7—9.]; there are still ancient amber buckles with Gorgonea (at Berlin); also early Greek and Etruscan sculptures in that material, Micali, Ant. Mon. tv. 118. Clarac, p. 82. Cab. Pourtalès pl. 20. p. 24. [Collections of the Duke S. Giorgio Spinelli and Mr. Temple at Naples, single specimens not rare. D. Schulz on Amber works, in the Bull. 1842, p. 38.]

#### D. WORKING IN PRECIOUS STONES (SCULPTURA).

313. The work in precious stones is either depressed (in- 1 taglio) or raised (ectypa sculptura in Pliny, came-huia, camayeu, cameo). The impression (σφραγίς) is the main object of the former; the chief aim of the latter is to adorn. For the 2 former were employed transparent stones of uniform colour, but likewise such as were spotted and clouded, of precious stones properly so-called almost only the amethyst and hyacinth, on the contrary many half precious stones, especially the numerous varieties of the agate, among these the highly esteemed cornelian, the chalcedony and the *plasma di smeraldo*; for the latter, variegated stones, such as the onyxes, consisting 3 of smoky brown and milk-white layers (*zonæ*), and the sardonyxes, which added a third layer of cornelian, and were frequently also produced by artifice, with similar kinds of stones which Oriental and African commerce brought to the ancients, of surprising and now unknown beauty and size.

1. The impression ἐκμαργῆιον, ἀποσφράγισμα, ἐκτύπωμα, also σφραγίς, in *sigillaris creta*, especially Lemnian, or wax.

2. According to the ancients the diamond cannot be cut (Pinder de adamante, p. 65.); there are hardly any genuine antiques of it. The *ardentes gemmæ* likewise, such as the *carbunculi*, according to Pliny xxxvii, 30. resist working and cling to the wax, however (Theophrastes de lap. 18. knew of *sphragides* of anthrax). It was not so with the *hyacinthus*, our amethyst, of dull violet colour, and the more muddy and spotted *amethystus*; the greenish *topazium* (not chrysolite, according to Glocker, De gemmis Plinii, inprimis de topazio, 1824.); the *beryllus*, now *aquamarina*; above all the *sarda*, σάρδιον, now cornelian and sard, which was very common in the time of Menander; the *achates*, which was formerly in high favour, but in Pliny's time however had lost its repute; the *leucachates*, now chalcedony; the *jaspis*, especially the tile-coloured (untransparent); the *cyanus*, to which the *sapphirus* of the ancients was allied, now lapis lazuli; our sapphire, on the contrary, *adamas Cyprius*, did not make its appearance till later times, §. 207. R. 7. The emerald

of the ancients is in general *plasma di smeraldo*, which came chiefly from the mines between Coptus and Berenice, which have been recently reopened. There were also fine works in crystal. Obsidian was an Ethiopian stone which was counterfeited in lava-glass, *obsidianum vitrum*. Caylus, Fabroni d. gemma Obsid., Blumenbach Comment. Soc. Gott. rec. iii. p. 67. For stones generally, see, above all, Haüy, *Traité des caractères physiques des pierres précieuses*. P. 1817. 8vo. Corsi, p. 222 sqq.

3. The sardonyx is called ψήφος τῶν τερχράμων, ἐρυσσὸς ἐπιπολήτης, Lucian dial. mer. ix. 2. Sardonyches ternis glutinantur gemmis;—aliunde nigro, al. candido, al. minio. Plin. 75. comp. 23. Achill. T. ii, 11. Schol. ad Clem. p. 130. Works by Köhler and Brückmann on the subject (1801—1804). Pliny also mentions (63) other oriental stones of several colours, quæ ad ectypas sculpturas aptantur. The bluish *nicolo* (onico) consisting of two layers was used for intaglios. The ancients recognised especially Upper India and Bactria as the native country of cameo-stones, Theoph. De lap. §. 35. Comp. Gr. Veltheim, Sammlung einiger Aufsätze ii. s. 203. Böttiger, ueber die Aechtheit und das Vaterland der antiken Onyx-Cameen von ausserordentlicher Grösse. Leipz. 1796. Heeren, Ideen i, 2. s. 211. Luc. de Syr. dea 32. mentions that there were on the image of the goddess many precious stones, white, water-coloured, fiery sardonyxes (δυσυχες Σαρδῶσι), hyacinths, and emeralds which had been brought thither by Egyptians, Indians, Ethiopians, Medes, Armenians, and Babylonians.

- 1 314. Now, with regard to the mode of working, we only know from antiquity this much, that the polisher (politor) first gave to the stone a plane or convex form, which was
- 2 preferred especially for signet-rings; then the stone-cutter (sculptor, cavarius) attacked it partly with iron instruments smeared with Naxian or other emery and oil, which were sometimes round, sometimes pointed and drill-formed, but
- 3 partly also with a diamond point set in iron. The adjustment of the wheel, by which the instruments were set in motion, whilst the stone was held to them, was probably similar in
- 4 antiquity to what it is now. The careful polishing of all parts of the engraved figures was a great aim with the ancient stone-engravers, and is therefore a criterion of genuineness.

1. Λιθοτριβικὴ καὶ λιθορυγικὴ, the art of the *politor* and *sculptor* in Lysias' *Fragm. περὶ τοῦ τύπου*. On the Latin names, Salmas. Exerc. Plin. p. 736. comp. Sillig C. A. p. viii. We do not find the numerous facets of modern art among the ancients; hexagons and cylinders were the favourite forms for ornaments.

2. Plin. xxxvii, 76. Tanta differentia est, ut aliæ ferro scalpi non possint, aliæ non nisi retuso, verum omnes adamanto: plurimum vero in his terebrarum proficit fervor. The *ferrum retusum* is the punch, *boutorolle*, whose round hollowings did the most in the coarser works, §. 97, 3. On *cælum* and *marculus*, Fronto, Ep. iv, 3, on the *lima* likewise Isidor. Orig. xix, 32, 6. The Naxian dust §. 310, 3, served for cutting and polishing, according to Pliny xxxvi, 10, comp. Theoph. 44. On *σμίρη*, emery, Dioscor. v, 165. [Hesych. v. *σμίρης*, Isid. xvi, 4, 27. smir Jerom.

xvii, 1. Ostracite used for gnawing, Veltheim Ueber Memnons Bilds. S. 40 ff.] Schneider ad Ecl. Phys. p. 120. and in the Lex. Plin. xxxvii, 15: Adamantem cum feliciter rumpere contigit, in tam parvas frangitur crustas, ut cerni vix possint; expetuntur a scalptoribus, ferroque includuntur, nullam non duritiam ex facili cavantes, speaks evidently of the diamond point, Pinder *de adam.* p. 63. comp. on the splinters of the ostracitis, Plin. 65. Veltheim Aufsätze ii. s. 141.

On the technical processes of the ancient stone-cutters: Mariette, *Traité des pierres gravées.* P. 1750. f. Natter, *Traité de la méthode ant. de graver en pierres fines comparée avec la méth. moderne.* L. 1754. Lessing in the *Antiq. Briefen* i, 103 ff. [Br. 27. S. 209 ff.] and in the *Kollectaneen zur Literatur.* Bd. i. ii. Ramus von geschnittenen Steinen und der Kunst selbige zu graviren. Kopenh. 1800. Gurlitt, *Gemmenkunde*, Archæol. Schr. herausgeg. von Corn. Müller, s. 87 f. Hirt, *Amalth.* ii. s. 12.

315. Stones destined for signet-rings next came into the 1 hand of the goldsmith (compositor, annularius) who set them, and here the form of the sling (*σφενδόνη*, pala) was a favourite one. Although in the signet-ring the device was 2 certainly the principal thing, the name however is sometimes added; and here it must be assumed, that a name which readily strikes the eye, must rather be referred to the possessor, than to the artist, of the gem. The circumstance that not 3 merely individuals, but states had their seals, perhaps explains the great correspondence of many gems with coin-types; thus also the Roman emperors sealed with their heads, at the same time that their coins were stamped with them. The frequent 4 application of engraved stones to the decoration of drinking-cups and other utensils [a practice derived from Byzantium], was continued down to the middle ages; even now antique gems must be sought for sometimes in church-vessels. In 5 engraved vessels entirely of gems, which are connected with the class of large cameos, many works, admirable for the extent and difficulty of the workmanship, have been preserved, although none of them belongs to the times of a pure taste, and a genuine Hellenic exercise of art.

1. See among others Eurip. Hippol. 876. *τύποι σφενδόνης χρυ. λάτρου*, comp. Monck.—All rings were at first signet-rings (comp. §. 97, 2), then they became ornaments and badges of honour, un-engraved also ere readily worn, and the engraved everywhere else applied. Kirchm. 1 *De Annulis.*

2. On the names on gems, v. Köhler and R. Rochette, see §. 131. R. 2., comp. §. 200. R. 1. *Gemmæ ant. litteratæ* by Fr. Ficoroni. R. 1757., by Stosch, §. 264. R. 1. Bracci *Comm. de ant. scalptoribus*, qui sua nomina inciderunt. F. 1786. 2 vols. text, 2 plates. It is certain, indeed, that when the artist gave his name he did it in the least observable manner possible. Hence the catalogues of gem-cutters, of which the Visconti-Millin (*Visconti, Varie Opere*, T. ii. p. 115. Millin, *Introduction à l'étude des pierres gr.* P. 1797. 8vo.) is the richest, furnish little

that is available for the history of art. Many names rest merely on a different reading, as Pergamus and Peigmus; Dahon and Allion are probably Admon (ΑΔΔΙΟΝ), comp. Journ. des Sav. 1833. p. 753 sq. Besides those above named, we also know, from Pliny, Apollonides and Croni; of the former we have perhaps still a fragment. The Tryphon celebrated by Addæus of Mitylene, Brunck Anal. ii, 242., is perhaps the same whose name stands on several beautiful stones; however even Addæus' time is uncertain.

3. See on the state-seals Facius' Miscel. 72. On the imperial seals Sueton. Aug. 50. Spart. Hadr. 26. U. Fr. Kopp, ueber Entstehung der Wappen. 1831.

4. See §. 161, 1. 207, 7. also 298. R. 1. Gemmata potiora, Plin. xxxvii, 6. [vasa ex auro et gemmis xxxvii, 63, gemmata vasa of Agathocles, Auson. ep. 8.] Juv. x, 27, from which are also to be explained Juvenal v, 43. and Martial xiv, 109. Ψυκτῆρες διάλιθοι, Plut. vii. p. 154. H. lance phialæ with gemmæ inclusæ, Dig. xxxiv, 2, 19. Comp. Meurs. de l'usage des Rom. c. 8. T. v. p. 18. [The λιθοκόλληται §. 161. R. 1. were even in use in Babylon §. 237. R. 2, among the Indians also golden vessels set with precious stones occur Bhartrihari's Sententiæ ed. Bohlen ii, 98. Doors, walls, roofs with gold, silver, and precious stones also among the Sabæans Strab. xvi. p. 778. Stones from Bactriana, which were used in λιθοκόλληται Theoph. π. liβ. §. 35. At the Persian court κλίναι λιθοκόλληται καὶ ὁ χρυσοί, Philo in Euseb. Pr. ev. viii. p. 389 a. A dove λιθοκ. in the possession of Cyrus, Ælian V. H. xii, 1. φολίς λιθοκ. on the hearse of Alexander Diod. xviii, 26., at a symposium Cleopatra gave to Anthony πάντας χρύσεα καὶ λ. περιττῶς ἐξεργασμένα ταῖς τέχναις, Athen. iv. p. 147. A ἱερὰ φιάλη ἐκ χρυσοῦ δεκατάλαντος διάλιθος made for the triumph of Paulus Æmilius. Plut. Æmil. P. 33. Pompey triumphed in a ἄρμα Appian. B. Mithrid. 117. Into his hands fell at Talaria, Mithridates' treasury of art (ταμειεῖον τῆς κατασκευῆς), besides 2,000 onyx vessels, φιάλαι καὶ ψυκτῆρες πολλοὶ καὶ ῥυτὰ καὶ κλίναι καὶ θρόνοι κατακόσμοι καὶ ἵππων χαλινοὶ καὶ προστερεῖδια καὶ ἐπωμίδια, πάντα ὁμοίως διάλιθα καὶ κατάχρυσα, which required 30 days to be delivered up, derived partly from the dominion of Darius Hystaspis, partly from that of the Ptolemies,—which had been deposited by Cleopatra with the Coans, and these had surrendered,—partly collected zealously by himself, ib. 115. The ἐκπώματα διάλιθα at the banquets of Mithridates are mentioned by Plut. Lucullus 3 and Συρρός τις διάλιθος from him, which adorned Lucullus' triumph, ib. 4. Eratosth. in Macrob. Sat. v, 21. mentions a κρατῆρα λιθοκ., χρυσοῦν Menander ἐν Παιδίῳ, ἐκπώμα λ. Poll. x, 187., phials Athen. ii. p. 48. and Agatharchus in Phot. p. 459. Bekk., περιαιχένια λ. Heliod. vii, 2, neck-laces χλιδῶνας λ. Diod. xviii, 27., χρυσοῦν καὶ λ. κόσμον ἐν πλοκή καὶ περιδεραίοις Plut. Phoc. 19. and Eunap. Aedes p. 30. Wytenb. χρυσεὺς (read χλιδῶνας) διαχρυσούς λ. τῶν πολυτιμῶν Callix. in Athen. v. 200 b, a mask διάχρυσον καὶ λ. Lucian Tim. 27, dagger belt and gold garlands Heliod. ix, 23. x, 32. Plin. xxxiii, 2 turba gemmarum potam et smaragdis teximus calces. Juv. v, 43. Also an iron helmet-bar, περιτραχήλιον λ. occurs Plut. Alex. 32.] Die Edelsteine der H. d. Könige herausg. Bonn 1781. [The best were taken away at the flight at the time of the French revolution.] — Gems in fibulis (Spart. Hadr. 1, in busts likewise we find the buckles hollowed out for them, PioCl. vi.

74.), on sword-hilts, belts, [shoes, like those significantly presented by Trajan to Adrian,] Cameos often on garlands and crowns of antique heads, *PioCl. vi. p. 56. Comp. §. 131. R. 1. 207. R. 7.*

5. §. 161, 3. *Gemma bibere*, *Virg. G. ii, 506. Propert. iii. 5, 4.* The *δυνξ μέγας παραγλάφου πριαπίζοντος*, *Böckh C. I. 150. Staatsh. ii. s. 304.*, is perhaps to be understood according to §. 298 309. *R. 1. CELEBRATED VASES: The Mantuan in Brunswick, §. 264. R. 1. Farnesian goblet of sardonyx, [from the tomb of Adrian] with representations of Egyptian natural productions, Neapel's Antiken. s. 391. Millingen Un. Mon. ii, 17. [A. Gargiulo Intorno la tazza di pietra sard. orientale del M. Borb. Nap. 1835. 4to. B. Quaranta in the Mus. Borb. xii. tv. 47. Uhden in the Schr. der Berl. Akad. for 1835, s. 487—497. Zoëga in an unpublished explanation understood “la spedizione di Perseo” on account of the “closed knife and the sack” of the centre figure. The sack, and the plough above, are also explained by Quaranta who, amid a heap of the most untenable observations, with Millingen sees Alexander in this figure, but the knife, which in Uhden's drawing according to the microscope is curved downwards, he took for a dagger. Uhden's explanation of the incomparable, and extremely difficult work is a model. He recognises Egypt in the array of fertility after the overflow. Isis resting on the sphinx, holds aloft the ripened corn-ears, the Nile sits tranquilly on the accustomed bank, two of his daughters, the nymphs of the streams which form the Delta, have drawn the drinking water clarified there, the winds hover peacefully, the peasant lays aside the plough which has done its work, the bag of seed-corn is emptied, he has taken up the knife for pruning in the garden and vineyard.] Coupe des Ptolemées or Vase de Mithridate, in the Cabinet du Roi at Paris, adorned with very highly raised sculpture, representing side-boards and Bacchian masks. Montfaucon i, 167. (Köhler) *Descr. d'un vase de sardonyx antique gravé en relief. St. Petersb. 1800. (marriage subjects).* The Beuth onyx vase at Berlin, see Tolken, *Staatzeit.* 1832. N. 334. Hirt, *Gesch. der bild. Künste* s. 343. Sillig, *Kunstblatt* 1833. N. 3 f. Thiersch *Munchner Abhdl. der philol. Kl. ii. s. 63. Birth of Commodus, of Augustus, Sillig, of L. Cæsar, Tölken. A balsamario of onyx in the Vienna cabinet, with Bacchian attributes on the foreside, is seen, from the inscription on the back, to have been a present to a hetaira: ζήσαις ἐν ἀγαθοῖς, φίλη γὰρ εἰ ξένοις, ἔασον δέ με διψῶντα πιεῖν.* The verse from Anacreon *Fr. 56. ed. Bergk.*—[Arneth, *Explanation of the 12 largest engraved stones of the Royal Cabinet of Coins, Weiner Jahrb. 1839. i Anz. s. 28. The gems with Germanicus and Agrippina, Gött. Anz. 1847. s. 456.] Large cameos §. 161, 4. 200, 2. 207, 7. The Vatican cameo in four layers is still larger than that of Paris; it represents Dionysus and Ariadne drawn by four centaurs. Buonarroti, *Medagl. p. 427. comp. Hirt ibid., s. 342.*—Statue of Nero in jasper, of Arsinoë in emerald, *Plin.;* figurettes in plasma di smeraldo are oftener to be met with.**

The LITERATURE of glyptography is given by Millin, *Introd. (very incomplete)* and Murr, *Biblioth. Dactyliograph. Dresd. 1804. 8vo. GENERAL collections of gems by Domen. de Rubeis (Æneas Vicus inc.), Pet. Stephanonius (1627), Agostini (1657. 69), de la Chausse (1700), [Rome 1805 in 2 vols. 8vo.] P. A. Maffei and Domen. de Rossi (1707–9. 4 vols.),*

[*Nov Thesaur. vet. gemmarum* 4 vols. fol.] Gravelle (1732. 37), Ogle (1741), Worlidge (1778), Monaldini and Cassini (1781-97. 4 vols. fo.), Spilsbury (1785), Raponi (1786) and others. PARTICULAR cabinets by Gorlaeus (first 1601), Wilde (1703), Ebermayer (1720-22), Marlborough (1730), [Choix de pierres ant. gr. du Cab. du Duc de Marlborough fol. 2 vols., each of 50 pl., very rare,] Odescalchi §. 262. R. 4., Stosch §. 264. R. 1, Zanetti (ed. by A. Fr. Gori. 1750), Smith (*Dactyliotheca Smithiana* with commentary by Gori. V. 1767. 2 vols. fo.). From the Cabinet du Roi, Caylus *Recueil de 300 têtes* and Mariette's *Recueil* 1750. comp. §. 262. R. 3. Those of Florence in Gori, Wicar, Zannoni, §. 261. R. 2. Those of Vienna, §. 264. R. 1. The Imperial Russian, §. 265. R. 2. Those of the Netherlands, §. 265. R. 1. [The Royal at Naples.] CATALOGUES of the Crozat collection (by Mariette 1741; it has gone to Russia with the Orleans collection), the de France §. 264, 1., the Praun at Nürnberg (by Murr, 1797), [now in the possession of Mad. Mertens-Schaafhausen at Bonn,] the collection of Prince Stanislas Poniatowsky, which is full of counterfeits. [Catal. des p. gr. ant. du prince Stan. Poniatowsky 4to. Fir. 1831.] L. Rossi *Spiegaz. di una Racc. di gemme* vol. i. Mil. 1795. 8vo. [Dubois *Descr. des p. gr. ant. et mod. de feu M. Grivaud de la Vincelle* P. 1820.] *Creuzer zur Gemmenkunde*; ant. geschn. St. vom Grabmal der h. Elizabeth 1834. cf. Feuerbach im *Kunstbl. Visconti* *Espoziz. delle impr. di ant. gemme raccolte per uso del Princ. Chigi* in his *Op. Div. T. 2*, his most important work on engraved stones. Schlichtegroll's *Answahl* 1798. 4to.] Vivenzio, *Gemme antiche inedite*. R. 1809. 4to. Millin, *Pierres gravées inéd. (an opus postumum)*. P. 1817. 8vo. [Gemme incise dal Cav. Gius. Girometti publ. con le illustr. di P. E. Visconti R. 1836. fol. 10 pl. Ed. of only 100 copies.] IMPRESSIONS by Lippert in a peculiar mass (two collections, a Latin catalogue by Christ and Lippert for the first, a German one by Thierbach for the second); by Dehn in brimstone, descr. by Fr. M. Dolce (E. Qu. Visconti?) 1772; by Tassie, in something like enamel (*Catalogue des empreintes de Tassie* by Raspe, 1792); of the Berlin collection §. 264. R. 1.; *Impronte gemmarie dell' Istituto*, comp. Bull. 1830. p. 49. Cent. i. ii. Bull. 1831. p. 105. iii. iv. Bull. 1834. p. 113. [v. vi. 1839. p. 97.] *Archäol. Intell.* 1835. No. 64-66. [Th. Cades has collected 5,000 carefully selected impressions in Rome, among them 400 stones of Etrurian origin.] Much on particular gems in Montfaucon, Caylus, Visconti, *Iconographie*, &c.

Victorius, *Dissert. glyptogr.* R. 1739. 4to. Gori's *Hist. glyptographica*, [*præstantiorum gemmariorum nomina compl.* Ven. 1767 fol. together with an App. in the *Memorie d. Accad. di Cortona* ix. p. 146.] in the second vol. of the *Dact. Smith.* Caylus, *Mém. de l'Ac. des Inscr.* xix. p. 239. Christ, *Super signis, in quibus manus agnosci antiquæ in signis possint*, *Commtr. Lips. litter i.* p. 64 sq. The same author's treatise by Zeune, p. 263. and preface to the *Dactyliothek* of the Richter cabinet. Klotz, *Ueber den Nutzen und Gebrauch der alten geschnittenen Steine.* Altenb. 1768. G. A. Aldini, *Istituzioni glittografiche.* Cesena 1785. [Millin *Introd. à l'étude des p. gr.* 1797. 8vo. Caylus, sur les p. gr. in the *Mém. de l'Acad.* xix. p. 239.] Gerhard *zur Gemmenkunde*, *Kunstbl.* 1827. N. 73-75. E. Braun *über die neuesten Fortschritte der Gemmenkunde* *Archäol. Intell.* Bl. 1833. St. 7. 8.

## E. WORKING IN GLASS.

316. Glass is the more fittingly mentioned in this place, 1 as it was used among the poorer classes as a substitute for the precious stone of the signet-ring, and, for that reason, the imitation of gems and cameos in glass-pastes was very widely diffused in antiquity, whereby many very interesting representations have been preserved to us in this class of monuments. According to Pliny, it was wrought in a threefold manner, 2 sometimes blown, sometimes turned, and sometimes engraved; of which processes the first and third are also found united. Although perfectly clear and white glass was far from being 3 unknown to the ancients, they everywhere manifested a preference for other colours (especially purple, dark blue and green), and for an iridescent splendour. They had also beautiful cups and goblets of coloured glass, which were sometimes made of pieces of variegated glass, and sometimes ingeniously composed of glass and gold. The *murrhina*, which we must 4 mention by the way, can only be considered as articles of luxury, not as works of art. 5

1. Σφραγίδες ὑάλιναι at Athens, about Ol. 95. C. I. n. 150. Vitreæ gemmæ ex vulgi annulis, Plin. comp. Salmas. Exerc. Plin. p. 769. As counterfeits in Trebell. Gallien. 12. and often in Pliny. Comp. §. 313. R. 3. The largest glass-paste is the cameo 16 × 10 inches in the Vatican (Winck. W. iii. s. 44 ff.), Dionysus lying in Ariadne's lap. Buonarroti, Medagl. p. 437.

2. Plin. xxxvi, 66. Toreumata vitri, Mart. xii, 74. xiv, 94. Ὑαλοψός or ὑαλέψης, vitri coctor, see Stephani Lex. ed. Brit.; opifex artis vitriæ, Donati Inscr. ii, 335, 2. [ὕελινοποιός, Spartan inscr. Bullett. d. Inst. 1844. p. 149. s. ὑαλοτέχνης, ὑαλουργός. Achilles Tat. ii, 3. κρατῆρα—ὑάλου μὲν τὸ πᾶν ἔργον ὀρωρυγμένης, κύκλῳ δὲ αὐτὸν ἄμπελοι περιέστεφον, Appulei Metamorph. ii. vitrum fabre sigillatum.] The Barberini, now the Portland vase, exhibited in the British museum, [wantonly broken in pieces in 1845 and successfully restored,] from the so-called tomb of Alexander Severus, consists of blue, transparent glass, and over it a white opaque glass-fusion, the latter sculptured. Gr. Veltheim Aufsätze i. s. 175. Wedgwood, Descr. du Vase de Barberini. L. 1790. Archæol. Brit. viii. p. 307. 316. Millingen Un. Mon. i. p. 27. [St. Piale Dissert. T. i. The fact that the nymph does not seem to ward off the god, but to draw him towards her, is opposed to Millingen's explanation. The fine amphora from Pompeii, of a similar style of art, M. d. I. iii, 5. Annali xi. p. 84, and a patera, M. Borbon. xi. tv. 28. 29.]

3 Same glass articles in Stackelb. Gräber Tf. 55. Beautiful pure plates of glass found in Velleia and Pompeii, called also *specularia* according to Hirt, Gesch. iii. s. 74. On variegated windows § 281. R. 5. Walls were faced with *vitriæ quadratura*, Vopiscus Firm. 3. There were parti-coloured glass seals in Athens. Colour-changing glass, ἀλλάσσον, see Ha-

drian in Vopisc. Saturn. 8. The Alexandrine glass-wares, §. 230, 4, were very celebrated in the time of the emperors, comp. §. 240, 6. On the ancient art of colouring glass, Beckman, Beytrage zur Gesch. der Erfind. i. s. 373 sqq. Works in glass, Becker Gallus i. s. 145.

4. Lesbian cups of purple glass, Athen. xi, 486. Lesbium vas cælatum, Fest. ῥάλινα διάχρυσα v. 199. Vasa vitrea diatreta Salmas. ad Vopisc. l. l.; such were wrought by the diatretarii. Fine goblet from the Novarese, of moveable colours, encompassed with a sky-blue net, with an inscr. in green glass. Winck. W. iii. s. 293. [in possession of the Marquis Trivulzi at Milan; perfect in its technical execution.] A similar drinking glass of the Emperor Maximian, white in a purple net, found at Strasburg. Kunstbl. 1826. s. 358. [Two others at Cologne, Jahrb. des Alterth. Vereins at Bonn Tf. 11. 12. s. 377. by Ulrichs. On a vase from Populonia on which a villa maritima is represented, a memoir by Dom. Sestini. On a glass vase from Genoa, a memoir by Bossi. Fragments in the catacombs, Bosio i. p. 509. Buonarroti Osservazioni sopra alc. frammenti di vasi ant. di vetro ornati di figure, trov. ne' cimiteri di Roma, F. 1716.—Ach. Tat. ii, 3. describes a crater of rock-crystal with grapes which appear to ripen through the pouring in of the wine.]

5. On the *murrhina vasa* (from the East, known to the Greeks, but little however, from the time of Nearchus, at Rome from the time of Pompey, not gems according to the legal acceptance, Dig. xxxiv, 2, 19): [N. Guisbert De murrhinis, Francof. 1597. 8vo.]: Christ, De murrinis vet. Lips. 1743. 4to. V. Veltheim on the *vasa murrh.* (Aufs. i. s. 191). Le Blond and Larcher, Mém. de l'Ac. des Inscr. xliii, 217 sq. 228 sq. Mongez, Mém. de l'Inst. Nat. ii. Litt. p. 133. Schneider Lex. s. v. *μύρρινα*. Roloff and Buttmann Mus. der Alterth. W. ii. s. 509. (Porcelain; Schneider opposed, Programm von Mich. [Brieg] 1830.) Mag. encycl. 1808 Juill. Rupert's collection to Juv. vi, 156. &c. Rozière, Mémoires de la Descr. de l'Egypte i. p. 115. Minutoli, Gott. G. A. 1818. s. 969. Abel-Rémusat, Hist. de la ville de Khotan. 1820. Gurlitt, Archäol. Schriften, s. 83. Corsi, Delle pietre antiche, p. 165. (murrha = spato fluore). Becker's Gallus i. s. 143. Porcelain according to Cardanus first De subtil. 1550. Chinese steatite according to Veltheim, the stone Ju according to Hager Descr. des méd. Chin. du Cab. Imp. P. 1805, Abel-Rémusat opposed, ibid. Fluor spar according to Minutoli on the murrhina of the ancients B. 1835, Thiersch Münchner Abhdl. der philos. philolog. Klasse i. s. 443 and Classic. Journ. 1810. p. 472. [Creuzer was led to the same explanation by Doppelmayr before 1830, Heidelb. Jahrb. 1830. s. 369, so also Hüllmann Handelsgesch. der Gr. s. 209. Fluor spar from India.] In Thiersch Tf. A. B. (§. 505) fine fragments of murrhina cocta, among which he even classes the Barberini vase?

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#### F. ART OF DIE-CUTTING.

- 1 317. Numismatics, or the science which treats of the money in use among the ancients, is, in the main, an auxiliary to the knowledge of the trade and mutual intercourse of the ancients; but also, at the same time, for the history of art, through the



artistic value of the types (§. 98. 132. 162. 176. 182. 196. 201. 204. 207.). The art of cutting dies, notwithstanding the 2 small fame which these artists enjoyed even in the chief places where the art was cultivated, was carried by the Greeks to the highest perfection, so that nothing remained to the Romans but to regulate better the process of stamping. Although the casting of coins was not confined to ancient 3 Italy (§. 176. and 306. R. 5.), stamping however was the usual practice in Greece and later Rome, and yet the blanks, that is the pieces of metal destined for impression, were cast in moulds, commonly of a lenticular form, that they might be the better able to bear the stamp, which was often very deeply engraved. The dies were made of hardened brass down to the time of Constantine, then of steel. Medals properly so- 4 called, which were not to circulate as money, have not remained from the Greek period of art; on the other hand the large gold pieces of the Constantinian period must be regarded as such.

1. Eckhel, D. N. Prolegg. i. Hirt, Amalth. ii. s. 18. Stieglitz Einr. ant. Münzsamml. s. 13. 23. Archäol. Unterhalt. ii. s. 47. Mongez, Mém. de l'Inst. Roy. T. ix. The die-cutters for the imperial coins were afterwards called *scalptores sacre monete*, Marini, Inscr. Alb. p. 109.

2. Except in monograms there are no engravers who give their names, except those of Sicilian coins, as Cimon and Eucleidas on coins of Syracuse, and Euænetus of Syracuse and Catana; also Cleudorus on coins of Velia, and Neuantus of Cydonia. See R. Rochette, Lettre à M. le Duc de Luynes. 1831. [Supplément au Catal. des artistes p. 83 sqq. cf. 475, there are 28 names quoted, among them particularly the fine Apollo on coins of the Clazomenians with ΘΕΟΔΟΤΟΣ ΕΠΙΟΙΕΙ, of which, besides those that are well known, there are two in the Garriri collection at Smyrna, see N. Rhein. Mus. vi. St. 3. s. 383.] and Streber, Kunstblatt 1832. N. 41. 42. Even the ancients thought it remarkable that the coins of Athens should be so destitute of art, whilst the Macedonian coins of Alexander were so elegant, Diog. vii, 1, 19.

3. Tresviri A. A. A. flando feriundo. The chief apparatus of stamping is seen on a denarius of Carisius, viz. anvil, hammer and tongs. The *matrix* was originally on the hammer and anvil (quadr. incusum). Διγδρα (§. 306, 5) of clay and stone are still found.

4. These gold pieces are often understood as medals, and busts of generals on monuments adorned with them. See Steinbüchel, Notice sur les Médailles Rom. en or du M. Imp. et Roy., trouvées en Hongrie dans les ann. 1797 et 1805. 1826.

## B. DRAWING ON A PLANE SURFACE.

## 1. BY LAYING ON COLOURING STUFFS OF A SOFT AND FLUID NATURE

## A. MONOCHROME DRAWING AND PAINTING.

318. The ancients paid very great attention to delicate and finely undulating outline drawing, and in their schools (§. 139, 3) long preparatory exercises with the style (*graphis*) on tablets covered with wax, and with the brush (*penicillus*) and one colour on boxwood tablets, sometimes with a black colour on white, sometimes with white on black-coloured tablets, were held necessary before the scholar should venture to dip the brush in several colours.

See Böttiger, *Archæol. der Mahlerei*, s. 145 ff. Mere outlines were *μονόγραμμα* (Parrhasius produced such); figures of one colour on a ground of several colours *μονοχρώματα*. *Λευκογραφεῖν εἰκόνα*. Arist. Poet. 6. denotes *monochromata ex albo*, like those of Zeuxis, Plin. (comp. Apellis *monochromon*? Petron. 84. [rather *monocnemon* §. 141. R. 3.; Zeuxis goes immediately before in Petronius, but monochromes by Apelles are not otherwise known. Fronto ad Verum i.: *quid si quis Parrhasium versicolora pingere juberet, aut Apellem unicolora?*]; a sort of *camayeu*, comp. Böttiger, s. 170. Lucil. in Nonius, p. 37. calls figures merely shaded *monogrammi*, comp. Philostr. Apoll. ii, 22. Above §. 210, 6.

## B. PAINTING IN WATER-COLOURS.

- 1 319. From the superior importance attached to design, great soberness in the use of colours prevailed for a long time in antiquity, and in so much the higher degree, as the design
- 2 was sharper and more accurate. Even the Ionic school, which loved florid colouring (§. 137. 141, 1.), adhered to the so-called *four* colours even down to the time of Apelles; that is, four principal colouring materials, which, however, had not only natural varieties themselves, but also produced such by mixing; for the pure application of a few colours only belonged to the imperfect painting of the architectural works of Egypt (§. 231.), the Etruscan hypogea (§. 174, 4.) and the Grecian earthen-
- 3 ware. Along with these leading colours, which appeared stern and harsh (*colores austeri*) to a later age, brighter and dearer colouring materials (*col. floridi*) were gradually introduced.
- 4 These were dissolved in water, with an addition of glue or gum (neither the application of the white of eggs nor of oil is discoverable in ancient pictures), in order to lay them on
- 5 from the palette with the brush. Painting on panels (for which larch-wood was preferred) was according to Pliny held in high esteem, at the most flourishing period of art; however,

the primitive practice of painting temples with ornaments (§. 274. R. 2.) naturally led to mural painting properly so-called, which was also employed in Grecian temples and tombs, in like manner as in Italy, but was chiefly applied, from the time of Agatharchus (§. 135.), to the decoration of rooms, until it seems in the Roman period to have absorbed all art (§. 209.). The surface was prepared for it in the most careful manner, 6 and the advantages of painting on the fresh plaster (*al fresco*) were very well known; canvass paintings also occur in the Roman period. Not only did the ancients anxiously strive 7 to discover and observe the harmonic proportions of colours (*harmoge*), but they also had a fine eye for the quantity of light which the picture should on the whole maintain, for unity in the general effect of light; this was the *τόνος* or *splendor*, which Apelles promoted by a thinly dissolved black (*tenuē atramentum*), therefore an azure colour, which at the same time protected the picture and mellowed the sharpness of the colours. On the whole, the climate and views of life were 8 equally influential in causing the ancients to prefer sprightly colouring, with decided tones which resolved themselves into a pleasing fundamental tone.

1. This regular proportion is distinctly stated by Dionysius De Isæo 4; the earlier pictures were *χρώμασι μὲν ἐργασμένοι ἀπλῶς καὶ οὐδεμίαν ἐν τοῖς μίγμασιν ἔχουσιν ποικιλίαν, ἀκριβεῖς δὲ ταῖς γραμμαῖς* and so forth; the later were *εὐγραμμοὶ μὲν ἦττον*, or had variety in light and shade, and *ἐν τῷ πλήθει τῶν μιγμάτων τὴν ἰσχύν*. We must not however stretch the former too far; in the time of Empedocles, and therefore of Polygnotus, the blending of colours was already greatly perfected. See Simplicius ad Aristot. Phys. i. f. 34. a.

2. The *four colours* (according to Pliny xxxv, 32. Plut. de def. orac. 47. comp. Cic. Brut. 18, 70.); 1. *White*, the earth of Melos, *Μηλιάς*. More rarely white lead, *cerussa*. In mural paintings especially the Parætonium. 2. *Red*, the *rubrica* from Cappadocia, called *Σινωπίς Μίλτος*, *minium*, has various significations. *Μίλτος*, of burnt *ἄχρα*, was accidentally discovered by Cydias, Ol. 104., according to Theophr. *de lap.* 53; according to Pliny, who calls it *usta*, it was first used by Nicias about Ol. 115. 3. *Yellow*, *σίλ*, *ἄχρα*, from Attic silver mines (Böckh, *Schriften der Berl. Akad.* 1815. s. 99.), in later times used chiefly for lights, besides, the reddish yellow *aurei-pigmentum*, *σανδαράκη*, arsenical ore. 4. *Black* (together with blue), *atramenta*, *μέλαν*, of burnt plants, for example the *τεύγινον*, of the skins of pressed grapes. *Elephantinon*, of burnt ivory, was used by Apelles.

3. *Col. floridi* (furnished by those who ordered pictures, and often stolen by the painters, Plin. xxxv, 12.) were: *chrysocolla*, green from copper-mines: *purpurissum*, a chalk mixed with the juice of the purple-fish; *Indicum*, indigo, known at Rome from the time of the emperors (Beckmann, *Beyträge zur Gesch. der Erfind.* iv. St. 4.). *Cæruleum*, blue smalt, of sand, saltpetre and copper (?), was invented in Alexandria. *Cin-*

*nabari* (in Sanscrit, *chínavari*) denotes actual cinnabar, sometimes natural, sometimes artificial (Böckh. *ibid.* s. 97.), but also another Indian drug, probably from Dragon's blood. The artificial was first prepared by the Athenian Callias about Ol. 93, 4.—On colouring materials: Hirt (§. 74.) *Mém.* iv. 1801. p. 171. Landerer on the Colours of the Ancients in Buchner's *Repertorium f. Pharmacie* Bd. 16. 1839. S. 204. *γραφίς ἰχθυόκολλα* in gilding S. 210. Göthe, *Farbenlehre*, ii. s. 54. on the ancient names of colours; s. 69 ff. hypothetical history of colouring by H. M. Davy (chemical researches) *Transact. of the Royal Society.* 1815., extracted in Gilbert's *Annalen der Physik.* 1816. St. i. 1. Stieglitz *Arch. Unterhaltungen.* St. 1. Minutoli in Erdmann's *Journ. für Chemie* viii, 2. *Abhandlungen*, zw. Cykl. i. s. 49. J. F. John *Die Malerei der Alten*, B. 1836. 8vo. see Knierim *Die Harzmalerie der Alten* Lpz. 1839. [Idem *Die endlich entdeckte wahre Malertechnik des Alterth. u. des Mittelalters* 1845. Roux *Die Farben*, ein Versuch über Technik alter u. neuer Malerei, Heidelb. 1824.]

4. A female painter with palette and brush, copying a Dionysus-Herma, M. Borb. vii, 3. comp. the figure of the painting in Pompeii, on which see Welcker *Hyp. Róm. Studien*, s. 307. [A painter working at the portrait of a person sitting to him, playfully treated. *Archäol. Zeit.* iv. S. 312, copied as a vignette in Mazois *R. de P.* ii. p. 63.] The easel *ὀκρίβας, κίλλιβας*.

5. On tabular paintings, likewise on whole series of tablets (his interiores templi parietes vestiebantur, Cic. *Verr.* iv, 55. *tabulæ pictæ pro tectorio includuntur*, Digest. xix, 1, 17, 3. comp. Plin. xxxv, 9. 10. Jacobs ad Philostr. p. 198.), Böttiger, s. 280, and on the prevalence of these R. Rochette *Journ. des Savans* 1833. p. 363 sqq. G. Hermann *De pictura parietum*, Opusc. v. p. 207. Letronne *Lettres d'un Antiquaire sur l'emploi de la peinture hist. murale* P. 1836. 8vo. *Appendice aux Lettres d'un Antiq.* 1836. R. Rochette *Peint. Ant. précédées de rech. sur l'emploi de la peint. dans la décoration des édif.* P. 1836. 4to. Welcker in the *Hall. L. Z.* 1837. N. 173 ff. R. Rochette, *Lett. Archéol.* i. P. 1840. 8vo.]. However, there is no doubt about the stucco in the interior of the Theseion (Semper ueber *Vielfarb.* *Arch.* s. 47.); the battle pieces of Micon must have been painted on it. In like manner doubtless Panænus painted on the *tectorium* laid on by him in the temple of Pallas at Elis. Pliny xxxvi, 55. comp. xxxv, 49. Of this kind are temples which *ὕπὸ τῶν ἀγαθῶν γραφῶν καταπεποικιλται*, Plat. *Euthyphr.* p. 6. comp. Luc. de conscr. hist. 29. [R. Rochette *Peint. inéd.* p. 198, remarks that the testimony of Lucian does not apply here.] Solon already forbade sepulchres (Cic. de legg. ii, 26.) *opere tectorio exornari*, that is evidently to be decorated with paintings. A tomb painted by Nicias, Paus. viii, 22, 4. comp. 25, 7. ii, 7, 4. Mural paintings by Polygnotus and Pausias at Thespiæ, Plin. xxxv, 40. On the wall-paintings in Italy §. 177, 3; these were used by the Greeks Damophilus and Gorgasus in the temple of Ceres, as well as by Fabius in the temple of Salus (above §. 182. R. 2. comp. Niebuhr *Rom. Hist.* iii. p. 356).

6. In Herculaneum the ground is generally *al fresco*, the rest *a tempera*. On that manner of painting (ἐφ' ὑγροῦς) Plut. *Amator.* 16. Letronne *Peint. Mur.* p. 373. Vitruv. vii, 3. Plin. xxxv, 31. *Pictura in textili*, Cic. *Verr.* iv, 1. comp. §. 209, 5. Technical processes of wall-painting in Pom-

peii, G. Bevilacqua Aldobrandini, *Progresso delle Scienze* vii. p. 279 sqq. (not encaustic, water colours on smoothed plaster, no animal and vegetable colours, merely in gouache.) R. Wiegmann, *Die Malerei der Alten in ihrer Anwendung u. Technik*. Hannover 1836. 8vo. cf. Klenze *Aphorist. Bemerk.* 1838. S. 586 ff. (Only the first kind of fresco painting, applying the colours to the fresh plaster, was practised in antiquity, never the second, wetting with lime-water, or the third, a gradual laying on of the uppermost lime-ground).

7. Plin. xxxv, ll. 36, 18. On the azure colour (from asphalt?) Götthe's *Farbenl.* ii. s. 87. In the painting of light we can neither deny to the ancients powerful fire-scenes (as the burning of the Scamander, Philostr. i, 1.) [the lightning birth of Semele i, 14.], nor milder effects (thus for instance the Pompeian picture, in R. Rochette *M. I.* i, 9., presents an agreeable twilight in the background). However, such are rare in ancient pictures.

If very carefully analyzed, the so-called Aldobrandini marriage (§. 140, R. 3.), dug up in the Esquiline in 1606, is painted in a slight and thin manner, but with a very fine feeling of harmony and the significance of colours, now in the Vatican Museum.—Die Aldobrandinische Hochzeit, by Böttiger (in an antiquarian point of view) and H. Meyer (artistically). Dresden 1810. L. Biondi, *Diss. dell' Acc. Rom.* i. p. 133. G. A. Guattani, *I piu celebri quadri riuniti nell' apartem. Borgia del Vaticano*. R. 1220 f. [tv. 1. with some differences by Meyer.] Gerhard, *Beschr. Roms* ii, ii. s. 11. For the literature of ancient painting: Dati, *Della pittura ant.* F. 1667. 4to. Jo. Scheffer, *Graphice*. Norimb. 1669. H. Junius, *De pictura veterum*. Rotorod. 1694. fo. and the works mentioned §. 74. R. Dürand, Turnbull, [A treatise of anc. painting L. 1740. fol. important on account of the 18 paintings, now mostly unknown, of which it contains engravings,] Requeno, Riem. [G. Schöler *Die Malerei b. den Griechen*, Lissa 1842. 4to. Idem *über Farbenanstrich und Farbigkeit plastischer Bildw.* Danzig 1826. 4to. full of insight. Fr. Portal *Des couleurs symboliques dans l'antiq., le moyen age et les temps mod.* P. 1837. The Iliad painted red, the Odyssey sea-green, Eustath. ad Il. v, 9.]

### C. ENCAUSTIC PAINTING.

320. Encaustic painting was a very extensive branch of 1 ancient art (§. 139. 140.), and was employed especially in animal and flower pieces [?], where illusion was more the principal aim than in paintings of gods and heroes. Three kinds 2 were exercised: 1. The mere burning in of outlines on ivory tables with the style. 2. The applying of coloured wax, 3 all kinds of which were kept arranged in boxes, commonly on wooden tablets (but also in burnt clay), with the aid of hot pencils, which was followed by complete blending and softening down (*ceris pingere et picturam inurere*). 3. The 4 painting of ships with brushes which were dipped in a kind of fluid wax mixed with pitch, which not merely provided their external surface with an ornament, but, at the same time,

5 with a protection against the sea-water. We must rest satisfied with these slender data, gathered from passages in the ancients, as the attempts to revive the lost art of encaustic painting have not hitherto yielded any satisfactory result. [A very important application of painting, from an early period, was that for which in our times the term lithochromy has been formed, and which served to ornament the various architectural members, employing different, but always unmixed colours, which were either applied to the marble or the plastered limestone, poros or λίθος πώρινος; σπηλογραφία was a particular branch of it (a term, like τοιχογραφία, which does not refer to *writing*;) the ἀλβαστρογραφεῖς were also of a similar class.]

2. Encausta pingendi duo fuisse genera antiquitus constat, cera, et in ebore (therefore without cera) [?] cestro, i. e. veruculo, donec classes pingi cœpere. Plin. xxxv, 41. Letronne Journ. des Sav. 1835. p. 540. connects cera, et in ebore cestro (vericulo), not correctly: if cera is not cestro, the opposition to what follows falls to the ground.

3. Tablets, those of Pausias for instance, were painted in the encaustic manner, also doors (C. I 2297, walls and ceilings, on the contrary, in another way), triglyphs, that is those of wood (*cera caerulea*, Vitruv. iv, 2.), lacunaria, in earlier times perhaps with simple ornaments (as in the Athenian temples), since the time of Pausias with figures, Plin. xxxv, 40. (such pictures *κουράς, ἐγκουράς*, Hesych., comp. Salmas. ad Vopisc. Aur. 46.). Figlinum opus encausto pictum, Plin. xxxvi, 64. On the loculatæ arculæ ubi discolores sunt ceræ, Varro de R. R. iii, 17., the *ραβδίου διάπυρον* Plut. de num. vind. 22., *καυτήριον* Digest. xxxiii, 7, 17. Tertull. adv. Herm. 1. *Χραίνειν* is, according to Timæus, Lex. Plat. laying on, *ἀποχραίνειν*, the softening down of colours; however in Plato, Resp. ix. p. 586, *ἀποχραίνειν* rather signifies the reflection of colour on bodies. *Εγκαύματα ἀνεκπλήτου γραφῆς*, Plat Tim. p. 26. *Κηρόχυτος γραφή* as late as the Byzantine empire, Du Cange, Lex. Græc. p. 647 sq., comp. Euseb. V. Const. iii, 3. G. Hermann supposes with Letronne that encaustic painting was, according to Pliny, without brush. *γράφειν διὰ πυρός*, colores urere. According to Letronne Lettres d'un Antiq. p. 385. *ραβδίου*, brush, *διάπυρον*, on account of hell, where it figures in Plutarch; evidently false. [Comp. also Appendice aux Lettres d'un ant. p. 104 sqq. Schneider's explanation, on the other hand, is defended also by C. Jahn Acta Societ. Græc. i. p. 341.] Idem in opposition to Welcker's Encaustik in Gerhard's Hyperbor. Studien. S. 307. Encaustic with the brush according to Klenze Aphorist. Bem. S. 606; obviously false, contrary to the story of Pausias at Thespiæ. [The last of these manuscript additions would scarcely have been allowed to remain, if the author had more closely examined the matter. What Klenze asserts cannot be otherwise conceived, and the story of Pausias can be so explained as to agree therewith. The higher art of encaustic which was exercised by Polygnotus, Nicanor and Archelaus, along with their chief branch of art, and exclusively by a number of famous artists whom Pliny separates from the great temple painters, in order to give afterwards a mixed list of the in-

ferior artists in both departments, was, as is certainly shown in the Hall. A. L. Z. 1836. Oct. S. 149—160, (if the agreement of all text-passages after unbiassed explanation proves anything), brush-painting with wet, cold colours kept in numerous small compartments of a large box, in the laying on of which wax was used, in what only dissolving combination is unknown, on which followed the burning in, and at the same time the blending of the colours, the *χραινειν και αποχραινειν*, the deepening and softening of the tone, the regulating of the bright and dark tones, by means of a small rod, hot at the lower end, and held over and passed along the surface (*βαβδίου διάπυρον, καυτήριον*). Tim Lex. v. *χραινειν* — τὸ χράζειν διὰ τοῦ βαβδίου. A glowing rod could not surely be used for laying on colours, and the cestrum which Hirt mixed up, referred merely to the ivory. Thus by the encaustic process, following on the painting itself (like the enchasing of the toreutes on the embossing or casting of figures), blending of colours, transparency, and depth of shadow were promoted, and effect and illusion attained. The same process was rudely exemplified, when wax candles were employed for retouching and equalizing the melted wax which was laid on with thick brushes on walls and naked marble statues, Plin. xxxiii, 40.]

4. Painting of ships §. 73. *Inceramentum navium*, Liv. xxviii, 45. *Κηρός* among the materials for ship-building, Xenoph. RP. Athen 2, 11. On pitch. Plin. xvi, 23. *Κηρογραφία* on Ptolemy the Fourth's ship, Athen v. p. 204. [Æschylus in the *Myrmidons* probably referring to the hippalektryon on Hector's ship *κηρο[χρ]ισ[θέντων] φαρμάκων* πάλυς πόνος, like *κηροχυτά*. In like manner, Hipponax of the ship-painter Mimnes: *ἔπειτα μάλα τὴν τρόπῳ παραχρίσας*.]—Painting on a gold ground derived from antiquity. Letronne p. 556. *Navis extrinsecus eleganter depicta*, Appulei. Flor. p. 149. On the fleets Pliny xxxvi, 31. The same *ceræ*, but the mode different.

5. Caylus, *Mém. de l'Ac. des Inscr* xxviii. p. 179. Walter, *Die wiederhergestellte Mahlerkunst der Alten. Die Farben, ein Versuch ueber Technik alter und neuer Malerei*, von Roux. Heidelb. 1824. 8vo., comp. *Kunstblatt*. 1831. N. 69 sq. Montabert, *Traité complet de la peinture*. P. 1829. T. viii.

[6. Some remarks on the kind of colours, and the mode of laying them on in Völkel *Archæol. Nachl.* s. 81 f. Hall. L. Z. s. 150. Klenze *Aphorist. Bemerk.* s. 556. 560. 587. In the inscription found in 1836 referring to the works in the temple of Pallas Polias at Athens: *ἐνκαυτῇ τὸ κυμάτιον ἐνκήνυντι τὸ ἐπὶ τῷ ἐπιστυλίῳ τῷ ἐντὸς κ. τ. λ.* In this way also were figures painted on the metopes and frieze, and such, not of marble, on the frieze of the Erechtheum, seem to be referred to in the same inscription: *ὁ Ἐλευσινιακὸς λίθος πρὸς ᾧ τὰ ζῶα* (although *ζῶον* by no means signifies usually or by preference, a painting), comp. Wiegmann *Die Malerei der Alten* s. 134 ff. Letronne in the *Journ. des Sav.* 1837. p. 369. Painted steles in Stackelberg *Gräber* Tf. 5. 6., three from the Peiræus engraved in the *Kunstbl.* 1838. N. 59. There is a stele on a vase from Volci, on which the painter represents yellowish palmettes on a white ground, Gerhard *Festgedanken an Winckelmann* B. 1841. Tf. ii, 1, and Mus. Gregor. ii, 16, 1.]

## D. VASE-PAINTING.

- 1 321. The peculiar technical processes of vase-painting, which stood in so close a connexion with Greek manners and customs that it could not pass over to the Roman world, did not however among the Greeks themselves rank as a separate branch of art, as there is nowhere mention made of vase-painters with the specific notice of any individual; but this only exhibits the more clearly the artistic genius of the Grecian nation, which unfolded its splendour even in articles of so little
- 2 value. In painting vases the process, when performed in a careful manner, was as follows: the vases, after being once slightly burnt, received, with rapid strokes from the brush, a coating of the dark-brown colour commonly employed, and
- 3 were then exposed again to a gentle heat. This dark-brown, faintly reflecting principal colour, appears to have been prepared from oxide of iron; a thinner solution of the same material yielded, as it appears, the faintly shining reddish yellow varnish which alone covers the colour of the clay, in the places not at all, or sparingly, painted; variegated colours, in chequered drapery, flower-arabesques and the like, were not laid on till
- 4 after the burning was completed, as opaque colours. This seemed to the Greeks the most suitable technics for vase-painting; the ruder process in the so-called Egyptian vases was only kept up as an antiquity; and the placing of black figures on a white ground (as on some vases found here and there in Greece, and also at Volci) appears to have been the fashion
- 5 only for a short time. There are also vases occasionally found, especially in Africa, which are painted exactly in the manner of the walls, with bright colours on a white ground, and others which exhibit on the same ground mere outlines.

1. See above in reference to this §. 75. 99. 143. 163. 177. 257. That vases for use were also painted, is seen from vase-paintings themselves, in which painted bowls and pitchers are borne (comp. Alcæus, fragm. 31. *κλήχραι ποικίλαι*, Demosth. de f. leg. p. 464. Bekk. *οἱ τὰς ἀλαβαστροειδέας γράφοντες*); their use however seems to have been gradually confined to prizes, gifts, chamber ornaments and tombs (§. 301). The cycle of subjects therefore was restricted more and more even in Lower Italy to the Bacchian. See Lanzi, *De' vasi ant. dipinti* diss. 3., the second on the bacchanals, *Opuscoli raccolti da Accad. Italiani* i. F. 1806.—A catalogue of painters' name from the vases (especially those of Volci) is given by R. Rochette, *Lettre à Mr. Schorn*, *Bulletin des sc. hist.* 1831. Juin. [2d ed. 1845. p. 1—83, enlarged by Welcker, *N. Rhein. Mus.* vi. St. 2] *Comp. Comment. Soc. Gott. rec.* vii. p. 92. 117.

2. That the vases were not soft when they were painted, is proved especially by the appearance of the scratched lines which frequently



occur, and by which the painter guided his hand when he proceeded carefully to work (see de Rossi in Millingen's *V. de Cogh.* p. ix.), as well as by the substance of the paint being raised above the surface of the vase. There are many grounds for opposing the notion that patterns were used in the drawing of the outlines.

3. See Luynes, *Ann. d. Inst.* iv. p. 142 sqq. *Comp. Hausmann de confectione vasorum*, *Comment. Soc. Gott. rec.* V. cl. *Phys.* p. 113 (where naphtha and asphalt are assumed as colouring materials; however the present author is now decided also for the use of iron). Jorio, *Sul metodo degli ant. nel dipingere i vasi.* [Nap. 1813.] Brocchi, *Sulle vernici*, *Bibl. Ital.* vi. p. 433. [Haus Dei Vasi Greci, Palermo 1823, de Rossi in Millingen *Vases de Coghill.* p. i—xx. Kramer über den Styl u. die Herkunft der Griech. bemalten Thongefässe. B. 1837. F. Thiersch über die Hellenischen bemalten Vasen, *Münchener Denkschr.* iv, 1. of the 1st class. Lenormant *Introduction à l'étude des vases peints.* 1 Partie P. 1845. 4to., from the *Elite des mon. céramogr.* thrown off separately. A vase manufacturer in the work, *Cylix from Tarquinii*, Gerhard *Festgedanken an Winck.* B. 1841. Tf. ii, 3. *Archäol. Zeit.* 1848. s. 108. N. 5.]

5. On very beautiful vases with variegated figures, *Bull. d. Inst.* 1829. p. 127. Variegated vases from Centorbi *Bull. d. I.* 1833. p. 5. [R. Rochette *Peint. Ant.* pl. 8—10.] Specimens of vases with linear designs in *Maisonneuve*, *Introd.* pl. 18. 19. Cab. *Pourtales* pl. 25. Vase paintings with different parts in relief, Cab. *Pourtales* pl. 33. (from Athens), *Mus. Blacas* pl. 3., [not rare also in Naples and Sicily]. *Athen.* v, 200 b. speaks likewise of vases at Alexandria painted with variegated *wax-colours*. *Minutoli* gives an account of painted vases from a catacomb at Alexandria, *Abhandl. zw. Cykl.* i. s. 184. *Works on vases: Picturæ Etr.* in *vasculis nunc primum in unum coll. illustr.* a J. B. Passerio. 1767. 1770. 3 vols. fo. *Antiquités Etrusques, Grecques et Rom.*, tirées du cabinet de M. Hamilton à N. 1766. 67. 4 vols. fo. Text by Hancarville, also in English. *Coll. of Engravings from anc. vases mostly of pure Greek workmanship discovered in sepulchres in the kingdom of the two Sicilies*—now in the possession of Sir W. Hamilton, published by W. Tischbein, from 1791 downwards, 4 vols. fo. Text by Italinsky, also in French. [99. plates for a 5th vol. were taken in 1843 to London by H. Steuart, together with a number of plates already engraved for the *Tischbein Odyssey*.] Many single plates or smaller collections by Tischbein (*Reiner's Vases*). *Peintures de vases antiques vulg. app. Etrusques tirées de diff. collections et grav. par A. Clener, acc. d'expl. par A. L. Millin, publ. par Dubois Maisonneuve.* P. 1808. 2 vols. fo. *Descr. des Tombeaux de Canosa* par Millin. P. 1816. fo. Millingen, *Peintures ant. et inéd. de vases Grecs tirées de diverses collections.* R. 1813. The same, *Peint. ant. de v. Gr. de la coll. de Sir J. Coghill.* R. 1817. *Al. de Laborde* §. 264. R. 1. *Coll. of fine Gr. vases of James Edwards.* 1815. 8vo. [Moses.] *Vases from the collection of Sir H. Englefield.* L. 1819. 4to. *Inghirami, Mon. Etr.* (§. 178.) Ser. V. *Vasi fittili.* [4 vols. 1837. 400 articles.] G. H. Rossi, *Vasi Greci nella copiosa raccolta di—Duca di Blacas d'Aulps, descr. e brevemente illustr.* R. 1823. *Panofka* §. 262. R. 3. A work promised by Stackelberg on Attic vases [merged into the *Gräber der Hellenen*]. *Works on particular vases* published by Remondini, Arditì, Visconti, &c. [*Vases Etrusques du prince de Canino* R. 1830. f. m. 5 pl. *Mus. Greg.* ii.

tv. 1—100. Raf. Politi Esposiz. di sette vasi Sicili-Agrigent. Palermo 1832. 8vo., Cinque vasi di premio—nel Mus. di Palermo 1841. 4to. and a series of vases published separately at Girgenti and Palermo, N. Maggiore Mon. Sicil. ined. fasc. 1. 1833 fo. Gerhard Auserles. Griech. Vasenbilder, hauptsächlich aus Etrurien, I. Bd. Götterbilder 1840. II. Heroenbilder 1843. III. not yet completed. Trinkschalen des K. Museums 1840. Mysterienvasen 1839. Etr. u. Campan. Vasen des k. Mus. 1843. Apulische Vasenbilder des k. Mus. zu. B. 1845 f. m. Vases peints du Duc de Luynes. P. 1840. fo. (Ann. d. Inst. xii. p. 247.) Le Normant and de Witte Elite des mon. céramographiques P. since 1844. T. i. ii. iii. O. Jahn Vasenbilder Hamburg 1839. 4to. By Prof. Roulez at Ghent since 1840. Mélanges de philol. d'hist. et d'antiquités, chiefly vases, extracted from the Bulletins de l'Acad. de Bruxelles T. v—xiii, fasc. 2—5. down to 1846. Descr. dei vasi rinvenuti nelle escavaz. fatte nell' Isola Farnese per ordine di S. M. Maria Cristina—di Second. Campanari. R. 1839 4to., Bull. 1840. p. 12. Vases from the tombs of Panticapæon (Kertsch) in Dubois Voy. en Crimée iv. Sect. pl. 7—15, one with  $\Xi\text{ΕΝΟΦΑΝΤΟΣ ΕΠΙΟΙΗΣΕΝ ΑΘΗΝ.}$  (Bull. 1841. p. 109.) and one pl. 13. with the torch race round an altar, therefore perhaps  $\kappa\epsilon\rho\alpha\mu\omicron\varsigma$  Ἀττικός.]

## 2. DESIGNING BY THE JUNCTION OF SOLID MATERIALS, MOSAIC-WORK.

- 1 322. Mosaic, in the widest sense of the word, any work which produces a design or painting on a surface by the joining together of hard bodies, comprises the following kinds: 1. Floors formed of pieces of stone of different colours, geometrically cut and cemented together, *pavimenta sectilia*. 2. Windows, composed of glass-panes of different colours, which
- 3 appear to have been known at least to later antiquity. 3. Floors inlaid with small cubes of stone forming a coloured design, such as were usual in antiquity, not merely in rooms but also in courts and terraces, instead of pavement, *pav. tessellata*, *lithostrota*, δάπεδα ἐν ἀβακίσκοις. 4. The finer mosaic, which
- 4 tried to come as near as possible to pictures properly so-called, and usually employed coloured pieces of clay or rather glass, but also the very costly material of actual stones, where the imitation of numerous local colours was required, called *crustæ vermiculatae*, also *lithostrota*. Splendid works of this description were made of stone as well as clay cubes, as early as the Alexandrine period (§. 163. 6.). The employment of glass cubes in the decoration of apartments, first made its appearance in the time of the emperors, when this kind of mosaic, which came more and more into request (§. 190. R. 4. 212, 4.), was even transferred to the walls and ceiling, and was used in all the provinces (§. 262, 2. 263, 1.); hence there is even now by no means any want of monuments of this kind, among which there are some that may be pronounced

excellent. 5. Glass threads molten together, which in section 5 always give the same extremely tender and brilliant image. 6. Contours and depressed surfaces were engraved in metal or 6 some other hard material, and another metal or enamel melted into it, so that figures resulted from the process—the so-called *niello*. As this kind of work leads immediately to copper-en- 7 graving, so even a certain description of the latter,—an easily multiplied impression of figures,—seems to have been not unknown to antiquity as a transient appearance.

1. On the *pictum de musivo* (the name borrowed from museums, first in Spart. Pescenn. 6. Trebell. Trig. 25), comp. Gurlitt, s. 162 ff. Ciampini, Furietti (§. 212. R. 4), Paciaudi *De sacris Christian. balneis*, Cam. Spreti *Compendio istor. dell' arte di comporre i mosaici*. Rav. 1804. L. Bossi, *Lett. sui cubi di vetro opalizzanti degli ant. mosaici*. Mil. 1809. Vermiglioli, *Lezioni* i. p. 107. ii. p. 280. Gurlitt *Ueber die Mosaik* (1798), *Archäol. Schr.* s. 159. Hirt, *Mém. de Berlin* 1801. p. 151.

To the first kind belong also the *Lacedæmonii orbes*, on which the haughty rich man sprinkles the tasted wine, Juv. xi, 172., the *parietes pretiosis orbibus refulgentes*, Senec. Ep. 86. and often, the *maculæ* inserted contrary to the nature of the stone, Plin. xxxv, 1. Probably the *Alexandrinum marmorandi genus*, Lamprid. Al. Sev. 25, belongs to these. The *pav. sectilia* were often similar to the modern Florentine mosaic *lavoro di commesso*.

2. Prudent. *Peristeph. hymn.* 12, 45. The passage however is not quite clear. Comp. R. iv.

[3. A brick column covered with coloured glass mosaic found in Pompeii in 1837, see Zahn's *Ornamente alter class. Kunstepochen* Tf. 60.]

4. Everything here bears reference to floors, hence the imitations of sweepings (*asaroti ceci*, §. 163, 6., comp. Statius S. i, 3, 55; *asarotici lapilli*, Sidon. Apoll. C. xxiii, 57; a fine *asarotum* by Heraclitus found in 1833 at Rome, §. 209. R. 1); the labyrinths originating in meander-ornaments (Salzburg mosaic §. 412. R. 1.) and the like. "*Ἀνθίνα τῶν ἐδαφῶν* in the palace of Demetrius Phalereus, Athen. xii, 542. The mosaic of glass cubes is designated in Pliny xxxvi, 64. by *vitreae cameræ*; to this refers Statius, S. i, 5, 42: *effulgent cameræ vario fastigia vitro*, comp. Seneca, Ep. 90. *Noted workers in mosaic* (*musivarii*; in the Theodos. codex distinguished from the *tessellarii*) besides Sosus, Dioscurides and Heraclitus (§. 209. R. 1.) [on the fine *asaroton* from Villa Lupi in the Lateran . . . *ιτος ηργασατο*, and the other portion of the name is said to be still with the restorer, §. 209. R. 1.], Proclus and J. Soter (Welcker, Rhein. Mus. für Phil. i, 2. s. 289.), Fuscus at Smyrna (? Marm. Oxon. ii, 48.), Prostatius? (Schmidt *Antiq. de la Suisse*, p. 19.). *Celebrated mosaics* besides those mentioned §. 163: 1. The Prænestine, from a tribunal (comp. Johannes Ev. 19, 13.), which can scarcely be that of Sulla (Plin. xxxvi, 64), a natural-historical and ethnographic representation of Egypt. Del. Jos. Sincerus, sc. Hieron. Frezza. 1721. Bartoli *Peint. ant.* 34. comp. *Mém. de l'Acc. des Inscr.* xxviii. p. 591. xxx. p. 503. L. Cecconi, *Del pavimento in mus. rin. nel tempio d. Fortuna Prænest.* R. 1827, opposite views in

C. Fea, *L'Egitto conquistato dall' Imp. Cesare Ott. Aug. sopra Cleopatra e M. Ant. rappr. nel musaico di Palestrina*. [R. 1828. 4to. A striking explanation, which is confirmed on all sides. In like manner is the reception of Io by Egypt represented in Pompeian pictures §. 351. R. 4. Visconti also conjectured it to be Octavian as conqueror of Egypt M. PioCl. vii. p. 92., Idem in Laborde *Mos d'Italica* p. 90. The best coloured copy is that of Barthelemy in the 2nd ed. of his *Treatise*, of which only 30 copies were printed; a new one is a necessity for the history of painting. There is an antique copy of a small portion at Berlin, according to Uhden in the *Schriften der Berl. Akad. für 1825*. S. 70 f.] Comp. §. 435.

2. The Capitoline mosaic with the spinning Hercules from Antium, M. Cap. iv, 19. 3. That in the Villa Albani, executed in a particularly fine manner, Hercules as the deliverer of Hesione, Winck. M. I. 66. 4. The one from Hadrian's Tiburtine villa with the battle of the panthers and centaurs, in æd. M. Marefusi, Savorelli del. Capellani sc. [in execution the finest of all, now in Berlin, Bull. 1845. p. 225; it appeared in the M. I. I. for 1847. Two important pieces also in the Quirinal palace from Villa Hadriana,—a youthful colossal head and a great number of birds, separated by trellis-work]. 5. That from Præneste in Villa Barberini, the rape of Europa, Agincourt, Peint. pl. 13, 8. 6. The large mosaic from Otricoli, in different compartments (Medusa's head, centaurs, nereids, &c.), PCl. vii, 46. (others 47–50.). 7. Scenes from tragedy and the satiric drama in the PioClem. Millin, *Descr. d'une mosaïque antique du M. PCl. 1819*. fo. 8. The large mosaic from Italica ( $38 \times 27\frac{1}{2}$  feet, Muses' heads and circus games) of which a minute account has been given especially by Laborde §. 262. R. 4. Comp. §. 424. R. 2. Mosaic of Toulouse. §. 402. R. 3. Theseus and Minotaur &c. in Pompeii, Bull. 1836. p. 7. Mosaic work in relief, Welcker, *Zeitschr. für a. K. S.* 290 ff. [The Pembroke mosaic relief here referred to No. 1. (Winck. W. 3. S. xxxiii.) is described and praised by Waagen *Kunstw. in England* ii. S. 279 f. The Hesperid is not wanting along with Hercules. R. Rochette *Peint. in éd.* p. 393—96. 427—30., where Spes is given in pl. 12. Besides the repetition of this one in Caylus, I saw the upper part of another in the Mus. at Lyons 1841. There are pastes and stones combined, in the two figures from Metapontum, formerly in the possession of the archbishop of Tarantum, now in the St. Angelo coll. at Naples. In the mus. at Naples there now hung up 28 pieces of smaller mosaics; there are several such specimens in the Vatican in Appart. Borgia, engraved in Guattani 1784. p. xxxiii. tv. 3., one of the best in Santa Maria in Trastevere, a pair of ducks and other aquatic fowls, one in Vienna, about 2 feet high, five warriors, the foremost of whom hurls a torch, the symbol of war (Eurip. *Phœn.* 1836. c. Schol.), as *πυρφόρος*, Arneth *Beschr. der zum k. k. Antiken-Cab. gehörigen Statuen u. s. w.* S. 15. The floors in the Vatican in 9 pl. fol. m. by different designers and engravers; one from Sentino at Munich in the furthest back vase-room, Apollo in the oval Zodiac, the four seasons underneath: Mosaic Lupi, Bull. 1833. p. 81. Achilles dragging Hector, found in 1845 at Rome before the Porta S. Lorenzo, with another floor, entirely of small stones; Poseidon and Amphitrite drawn by sea-horses in Algiers, Bull. 1846. p. 69. Artaud *Hist. abrégée de la peint. en mosaïque Lyon 1835*. 4to. gives a list of the mosaics in Lyons and the south of France; that of Avenches in Schmitt, *Rec. d'antiquités de la*

Suisse 1771. 4to. Secchi Il mus. Antoniano rappres. la scuola degli Atleti R. 1843. 4to. (in the Lateran); W. Henzen Explic. musivi in villa Burghesia asservati, quo certamina amphiteatri representantur, R. 1845. 4to., discovered in Tusculum in 1834. On a floor found in London, in the East India House, Bacchus on the panther, fine workmanship. A large floor at Cologne, found in 1844, seven busts of wise men, among whom are Socrates and Sophocles, Diogenes in the centre, see Urlichs in the N. Rhein Mus. iv. S. 611. Juvavienische Antiken, Salzburg 1816. 4to. In Salzburg Theseus and the Minotaur, who frequently occurs in mosaics, see O. Jahn Archäol. Beitr. S. 268 f.—Statius Silv. i. 3, 55.—*Varias ubi picta per artes Gaudet humus superare novis asarota figuris.*]

5. Winck. W. ii. s. 40. Klaproth and Minutoli Ueber antike Glasmosaik. B. 1815.

6. On Egyptian metal-painting §. 230, 4. On draperies of statues §. 115. R. 2. 306. R. 3. Bronze tablets with pictures in different metals in India? Philostr. V. Apoll. ii, 20. Remains of ancient enamel-work, Völkel's Nachlass, s. 33. On niello works (*μέλαν*, Ducange, p. 898.), Fiorillo Kunstbl. 1825. N. 85 ff. Böttiger Archäol. der Mähl. s. 35. [Creuzer, Zeitschr. f. A.W. 1843. S. 1076, in his Schriften zur Archäologie iii. s. 552. 556 ff.] On the agemina work of the *barbaricarii* (who besides made draperies of gold or with gold) §. 311. R. 3. Ant. di Ercol. viii. p. 324. [alla gemina or damaschina the so-called Vase of Mithridates in the Capitol.]

7. The much commented on passage in Plin. xxxv, 2. regarding Varro's iconography (*munus etiam diis invidiosum*), which was pictorially multiplied and sent everywhere, will scarcely allow us to imagine anything else than impressed figures. Comp. Martial xiv, 186. Becker's Gallus i. s. 192 ff. [Comp. §. 421. R. 4. Kunstmus. zu Bonn S. 8 or 2nd ed. S. 5 f. Creuzer in the Zeitschr. f. A.W. 1843. N. 133 ff.]

## II. OPTICAL TECHINICS.

323. The artist endeavours, by moulding the given material, or by laying on colours, to furnish the eye and the mind of the beholder with the appearance and representation of bodies, such as they are to be found in nature. He attains 1 this in the simplest way by a complete imitation of the body 2 in a *round* form (*rondo bosso*): at the same time with the great advantage that the eye is not confined to the enjoyment of one, but receives *many* images or views, among which however, and that still more in groups than individual statues, *one* will always be the most important to the artist. However, alterations in the form are rendered necessary, 3 sometimes by the elevated position, sometimes by the colossal size of the statue; these are conditioned by the point of view

from which they are seen by the beholder, whose eye should receive the impression of a natural and well-fashioned form.

- 4 The problem becomes more complicated when the natural forms, pressed down as it were on a surface (a process which has always its cause in the subordination of the plastic art to tectonic aims), are to be exhibited in a weaker play of light and shade than round work admits of, such as is the
- 5 case in the different kinds of RELIEF. But the task becomes a complete optical problem, when a view of the object is to be attained by applying colours on a *plane surface*, as the impression of reality can only be produced by the representation of the surfaces of the body as they appear from a definite point of view, for the most part foreshortened and displaced, and principally by imitation of the effects of light on them, that is, only by observation of the laws of PERSPECTIVE and OPTICS.

4. The ancients do not appear to have had any perfectly settled terminology, in applying names to the different kinds of relief (§. 27). Ζῶον a work of sculpture in general, figure; see for instance Plat. Pol. p. 277. Comp Walpole, Memoirs, p. 601. [Welcker Theogn. p. lxxxix. not. 627.] Ζῶα περιφανῆ distinctly denotes round figures in Athen. v, 199 e. (like ξύλα περιφανῆ, Clem. Protr. p. 13); on the other hand, in the same author, v, 205 c. περιφανῆ ζῶδια are alti relievi. Πρόστυπα (πρόστυπα, Athen. v, 199 e.) and ἔκτυπα are in Plin. xxxv, 43. opposed to one another as alto and basso relievo, and yet ἔκτυπα in Plin. xxxvii, 63. and Seneca, De benef. iii, 26. is relief generally [in Pliny better manuscripts have prostypa as relief generally, or flatter than ectypon.] On other occasions, τύπος, διατετυπωμένα, §. 237. R. 1., ἐκτετυπωμένα ἐπὶ στήλῃ Paus. viii, 48, 3. and ἐπιεργασμένα are used as expressions for relief. Projecting animal-heads are πρόκροσσοι, προτομαί. Comp. §. 324. R. 2.

- 1 324. Now, although ancient art did not set out from the conception of the single optical image, but rather invariably from corporeal imitation, and this always remained a principle with it, so that the relief was treated in a statuesque manner, and painting for the most part in the style of relief; yet, in the period of its perfection, it was by no means deficient in the observance of the laws of perspective, which were already
- 2 put greatly in requisition for COLOSSAL STATUES. In the RELIEF, art originally followed the principle of representing every part of the body in the fullest and broadest possible view; the development of art, however, introduced a greater variety of
- 3 phases, and a generally moderate use of foreshortening. Perspective was, from the time of the elder Cimon (§. 99, 1.), of more importance to PAINTING, and this even gave rise to a separate branch of perspective painting, scenography or scia-graphy, in which, notwithstanding the resistance of enlightened artistic criticism, more careful and delicate design was sacrificed to the attainment of illusive effects for distant

beholders unskilled in art. But, in general, the complete 4  
 representation of forms in their beauty and significance, was  
 more highly regarded by the ancients, than the illusion re-  
 sulting from the perspectively accurate foreshortening and  
 contracting of figures; and the prevailing taste conditioned  
 and limited the exercise and development of those optical  
 laws and artistic dexterities, differently, indeed, according to  
 the periods and branches of art, in easel-pictures less than in  
 reliefs and vase-monochromes, in a later and luxurious age  
 less than in earlier times, but on the whole, however, in a far  
 higher degree than in the modern development of art, which  
 takes quite the opposite direction. From that feeling of forms 5  
 which desires to perceive with clearness, and to enjoy in their  
 refinements, eurhythmy and graceful purity of contour, resulted  
 also the slight attention of the ancients to AERIAL PERSPECTIVE,  
 —judging at least from the mural paintings preserved,—that  
 is, the faintness of outlines and blending of colours produced  
 by the greater or smaller stratum of air which the optical image  
 of the object pervades, as it is evident that the ancient painters  
 were generally accustomed to hold the objects near the eye, or to  
 conceive a clear atmosphere as the medium. . Hence also light 6  
 and shade appeared to the ancient painters more calculated  
 for modelling single figures, than for contrasts of masses and  
 similar general effects.

1. Phidias' Olympian Zeus is one of the chief examples, §. 115, 1.  
 General evidences, Plat. Soph. p. 235 sq. (who on this account considers  
 colossal formations as belonging to the *φανταστική*, not to the *εικαστική*).  
 Tzetz. Chil. xi, 381. Comp. Meister, De optice fictorum, N. Comment.  
 Soc. Gott. rec. vi. cl. phys. p. 154.

2. The principle here laid down occasioned the strange posture of the  
 Egyptian (§. 229.), as well as the Selinuntine relief-figures (§. 90.), only  
 that the heads in the latter appear in front view, in the former in pro-  
 file. On the other hand, the relief-figures on the Attic tombstones (*οἱ ἐν*  
*ταῖς στήλαις κατὰ γραφὴν ἐκτετυπωμένοι*, Plat. Symp. p. 193.) appear en-  
 tirely in profile, as if sawn through the middle of the nose. (Here *γραφὴ*  
 is a delicate relief; for to connect *καταγραφὴν*, is untenable for this reason  
 alone, that *catagrapha* in Plin. xxxv, 34. denotes quite the reverse,  
 namely foreshortenings). In the bas-reliefs likewise of the Parthenon  
 by far the greatest number of the figures are seen in profile; violent  
 foreshortenings are avoided, and even many foreshortenings which to us  
 seem necessary, for example in the legs of riding figures, are sacrificed to  
 the striving after eurhythmy of forms, §. 118, 3. In the alti relievi of  
 Phigalia, on the contrary, very great foreshortenings are ventured on,  
 comp. §. 119, 3.—In painting *habet speciem tota facies*. Quint. ii, 13.,  
 comp. Pl. xxxv, 36, 14.

3. On scenography and sciagraphy §. 107, 3. 136, 2. 163, 5. 184.  
 R. 2. 209, 3. On the perspective of the ancients generally, Heliod. Opt.  
 i, 14. (who describes the *σκηνογραφικόν* as the third part of optics, which

architects, and sculptors of colossi could not do without), of the moderns Sallier, Sur la perspect. de l'anc. peinture ou sculpt., Mém. de l'Ac. des Inscr. viii. p. 97. (in opposition to Perrault), Caylus, ibid. xxiii. p. 320., Meister, de optice vet. pictor., N. Commentr. Soc. Gott. v. cl. phys. p. 175. (incorrect in many points), Schneider Eclog. phys. p. 407. Ann. p. 262. Böttiger Archäol. der Malerei, s. 310. That the architectural views of the Herculanean mural paintings contain faults (Meister, p. 162.), proves almost nothing against the studies of real artists.

5. In tabular painting there were many works treated otherwise. Here was displayed from the time of Parrhasius the *ambire se* of the outlines. This denotes probably the floating and flickering character of the contours, which arises in nature from the undulated and stripy nature of light (or from the parallax of the eyes? Berlin Kunstbl. ii. s. 94 ff.).

6. See above, §. 133. R. 2., but also 319. R. 7. The delicacy with which shade was marked among the ancients (lenis, levis, &c.) is noticed by Beckmann, Vorrath n. A. i. s. 245. Φσφά σκιάς perhaps denotes chiaro-oscuro; ἀπ'όχρωσις σκιάς, cast-shadow, §. 136. R. 1.—Much attention was also paid in antiquity to the proper hanging of pictures (tabulas bene pictas collocare in bono lumine, Cic. Brut. 75, 261.) and the right point of view for looking at them (the painter himself often stepped back when at work, Eurip. Hec. 802, comp. Schäfer.). Horace Epist. ad Pis. 361 ff.

## SECOND PART.

### ON THE FORMS OF THE PLASTIC ART.

§. 324.\* The forms of art are of two kinds. First, *the mere artistic form*, of which nature does not furnish a type, the frame as it were which art puts around a piece of nature, in order to obtain a defined and separate representation; this form, because it does not in itself represent spirit and life, will receive its destination more from mathematical forms, and constitute, so to speak, the connecting link between architecture and the plastic art. Secondly, *the forms presented by nature and experience*, on which rests the internal life of the work of art—the representation of spiritual existence. We shall begin with the latter.



## I. FORMS OF NATURE AND LIFE

## A. OF THE HUMAN BODY.

## 1. GENERAL PRINCIPLES.

325. The principal form of ancient art was the human 1  
body, which appeared to the ancient Greeks as the necessary  
correlative of the mind, as the natural and only expression  
for it. If the conception of natural events and localities, 2  
human relations and properties, as divine persons, originally  
belonged to the religion, and emanated from the deepest founda-  
tion of the religious notions of antiquity, so afterwards,  
when this religious manner of thinking had lost its power,  
the representation of all these objects as human forms became  
a pure necessity of art; and even independently of worship  
and belief, art, in following its internal laws, created for itself  
an immense number of forms of this description. Down to 3  
the latest period, even to that in which a foreign religion had  
completely put an end to the earlier manner of contemplating  
the world (§. 213. R. 2.), it remained a principle and charac-  
teristic of Greek art to introduce personally in human form  
the place of an action, the internal motives to it, and the  
promoting or obstructing circumstances, and, on the other  
hand, to treat the external appearance of nature as compen-  
diously as possible, almost only as the attribute of these  
forms.

1. Sentimental lingering with nature in general, a romantic concep-  
tion of the landscape (§. 436.) was unknown to the Greek mind; it pressed  
on impatiently to the apex of corporeal formation, the human figure.  
*Schiller über naive und sentimentalische Dichtung, Werke Bd. xviii.*  
s. 232.

326. If this, as the nature of the thing requires, is not 1  
conceived as an individual expedient of the artist, but as a  
general and pervading principle of ancient art, we may  
thereby acquire a knowledge of the main principle of Greek  
art and genuine fundamental law of the artistic activity in  
antiquity. This was not certainly a rendering and immediate 2  
imitation of what was externally experienced, beheld, the so-  
called Real, but a creating from within outwards, a seizing of  
the spiritual life and impression of it in the form naturally  
connected therewith. [§. 3. 419, 1.] Even this of course can- 3  
not take place without a love-inspired imitation of what is  
presented to the senses; nay, only to the most intimate and  
ardent conception of this form, the human body, does it ap-  
pear as the general and lofty expression of an all-pervading

life. But the aim of this imitation was not a reproducing of the individual appearance presented to experience, but the expression of inward vitality, power and spiritual existence.

- 4 For this reason the formations of Greek art bear from the beginning a certain character of generality, and the portrait properly so-called did not make its appearance until a comparatively late period.

4. In this respect the East is comprehended under quite the same law with Grecian antiquity, and there art stands still further from individual imitation, the character of the forms is still more general, more architectonic.

- 1 327. Now, however little Greek art, in its best and most genuine times, considered itself entitled to devise forms transcending the body furnished by nature, it just as little thought that, in its main tendency,—for at all times there were also subordinate paths (§. 123, 2. 129, 5. 135, 3.),—it was bound to adopt from the figure what appears to us unessential in relation to the internal life, and as a pure accident, although it is true that even this, in its dark connexion with the whole, may have a particular charm and peculiar value (that of individualizing). On the other hand, there were developed in the Greek schools of art, forms which appeared to the national sense and feeling as those which the undisturbed development of the perfected organism would produce, as the truly healthy, and were therefore in general laid as the basis of the representation of a higher life,—the so-called IDEAL FORMS. Simplicity and grandeur are the chief peculiarities of these forms, from which arose, indeed, no neglect of details, but a subjection of the subordinate parts to the leading forms, which lends 4 to the whole representation a higher degree of clearness. The different characters by which life is artistically represented in its manifold phases and tendencies, appeared sometimes as modifications of these fundamental forms, and sometimes also 5 as intentional deformities. Hence, if it is necessary, on the one hand, to become acquainted with the forms which appeared to the Greek sense to be generally correct, it is of not less importance to learn the significance which the Greeks observed in the separate form of each part.

3. On this principle Winck. W. iv. 53., *Éméric David* more definite, *Rech. sur l'art statuaire considéré chez les anciens et chez les modernes*. P. 1805. Besides the requirements of the work of art in general which have clear intelligibility and harmonious co-operation for their object, the particular requirements of the material (§. 25, 2.) must also be here taken into account. The dead material admits of less variety of detail than the living body exhibits; transferred to a rigid brittle mass many things offend and repel which in life operate advantageously for the whole. Different materials also have certainly different laws; it seems

from some fragments that the ancients gave more of the veins and other slight elevations and depressions of the surface in bronze than in marble.

## 2. CHARACTER AND BEAUTY OF THE INDIVIDUAL FORMS.

### A. STUDIES OF THE ANCIENT ARTISTS.

328. Although in Greece even surgeons, and much more 1  
artists, were restrained from the dissection of bodies by an  
invincible horror; on the other hand, by the opportunity 2  
which ordinary life presented, especially in gymnastic schools  
and games (although models strictly so-called were not want-  
ing), the Greek artists, who possessed in a remarkable degree  
the talent of apprehension, which was improved by practice  
to a wonderful degree, acquired an infinitely more accurate  
knowledge of the living human form in action or preparing for  
action, than can ever be obtained by means of anatomical  
studies. And if, in individual instances, some irregularities 3  
are observable in their productions, yet the works of Greek  
art in general are more correct and faithful in the represen-  
tation of nature in proportion as they come nearer to the best  
times. The statues of the Parthenon exhibit the highest per- 4  
fection in this respect, but all that is of genuine Greek crea-  
tion participated in this freshness and truth; while, in many  
works of the Alexandrine period, art became ostentatious  
and, as it were, obtrusive, and among the Romans *marmorarii*  
a certain school, which was only attached to generalities,  
dispensed with the warmth and immediateness produced by  
the direct study of nature. The most accurate study of ana- 5  
tomical science, also, is too weak to appreciate, thoroughly to  
understand, those masterworks, because it must ever be denied  
the contemplation of the body unfolding its splendour in the  
fulness of life and the fire of action.

1. [K. F. Hermann über die Studien der Griechischen Künstler, Gött.  
1847. 8vo.] Kurt Sprengel, *Gesch. der Arzneikunde* i, 456. (1821) supposes  
the first attempts at dissection to be indicated in Aristotle, and assumes  
as a certainty (p. 524) that there were such under the Ptolemies. Ac-  
cording to others even Galen himself only dissected apes and dogs, and  
drew conclusions from them to man (according to Vesalius' observa-  
tion on the *os intermaxillare*). Comp. Blumenbach's lecture *de veterum*  
*artificum anatomicae peritiæ laude limitanda, celebranda vero eorum*  
*charactere gentilitio exprimendo accuratione*, Gött. G. A. 1823. s. 1241.  
On the other hand Hirt, *Schriften der Berl. Akad.* 1820. *Hist. Cl.* s. 296.  
attempts to prove a synchronistic relation between the development  
of the art of dissection (from the time of Alcmaëon Ol. 70. ?) and the plastic  
art. *Studies of the Ancients in Osteology*, Olfers *Ueber ein Grab bei*  
*Kumæ* s. 43.

2. Many authors mention the Agrigentine virgins (Crotonian, say others, because the picture was at Crotona) as models of the Helena of Zeuxis. (The combination of separate beauties did not appear to the ancient connoisseurs a thing by any means impossible, see Xenoph. M. Socr. iii, 10. Arist. Pol. iii, 6. Cic. de inv. ii, 1.) Of Theodote, *ἢ τὸ κάλλος ἑαυτῆς ἐπέδειξεν*, [and was emulously painted by artists,] Xenoph. iii, 11. The bosom of Laïs was copied by the painters, Athen. xiii, 588 d., comp. Aristænet i, 1. The passage Plut. Pericl. 13. also points at female models which Phidias used. Male models indeed never occur; gymnastics of course furnished much finer developments of masculine strength and beauty than the formal postures of an academy. Collection of passages in the ancients on beauty in Junius De pict. vet. iii, 9, of little use.

3. Winckelmann iv, 7 ff. has collected from the ancients the principal passages in reference to the vivacity and enthusiasm with which the Greeks conceived corporeal beauty, and pursued this enjoyment; he has made a few oversights which can be easily rectified.

5. There is no work better calculated to communicate such information in osteology and myology as is most essential to the archæologist than Jean-Galbert Salvage's *Anatomie du Gladiateur combattant*. P. 1812. fol. In the characterizing and detailed description of statues the forms that come most into consideration are those of the musculus magnus, pectoralis, rectus ventris, m. serrati (dentelés), magni obliqui, magu dorsales, rhomboides, magni and medii glutæi in the trunk, the sternocleido-mastoides and trapezii in the neck and shoulders, the deltoïdes, biceps, triceps, longus supinator in the arm, and the rectus anterior, internus et externus femoralis, biceps, the gemelli and tendo Achilles in the leg.

#### B. TREATMENT OF THE COUNTEenance.

- 1 329. The principle of carrying out the contours in as simple a sweep as possible, whereby that high simplicity and grandeur were produced which especially belonged to ancient art, is shown most distinctly in the GRECIAN PROFILE of the forms of gods and heroes, by the uninterrupted extension of the line of the forehead and nose, and, on the other hand, the greatly retreating surface which is prolonged from the chin
- 2 over the cheek in simple and softly rounded swell. Although this profile is certainly borrowed from the beautiful in nature, and is not an arbitrary invention or combination of heterogeneous ingredients, it is not, however, to be denied that plastic necessities influenced its adoption and development; for instance, the sharp arch of the eye-brows and the deep sunk eyes and cheeks, which were carried to excess in the Alexandrine period, were employed in order to produce an
- 3 effect of light to compensate for the life of the eye. To the FOREHEAD, which is bounded by the hair in an unbroken arch, but small height was assigned by the Greek national

taste; hence it was often even shortened intentionally by fillets. Advancing generally in a gently vaulted elevation, it only in characters of remarkable force swells out into large protuberances over the inner corner of the eye. The finely traced arch over the eye, even in statues in which no eye-brows are given, expresses the fine form of these. The NORMAL NOSE, which has the straight direction and a sharply defined flat ridge, occupies the medium between the eagle-nose, the *γρυπὸν*, and the turned-up, snub nose, the *σιμόν*. The latter was on the whole considered ugly, and regarded as a barbarous form; as the Greeks, however, also recognised it as a general peculiarity of children, they fancied that it possessed a *naïve* grace and roguish petulance; hence the race of satyrs and sileni exhibit this nose sometimes in graceful, sometimes in caricatured development. To the EYES, that luminous point of the countenance, the ancient artists communicated a living play of light, by a sharp projection of the upper eye-lid and deep depression of the pupil, size, by greater opening and arching, and the tender and languishing air which was usually called *ὕργον*, by drawn-up and peculiarly formed eye-lids. We may also mention the shortness of the UPPER LIP, its fine form, the gentle opening of the mouth, which, in all statues of the gods that were the products of finished art, enlivens the countenance with a powerful shadow and is often very expressive, and above all,—the most essential sign of genuine Greek formation,—the round and grandly formed CHIN, to which a dimple in a few instances communicates a subordinate charm. The fine and delicate form of the EARS is met with universally except where, as in athletes, they are represented as swollen by frequent blows (*ὥστα καταγῶς*).

1. See Winck. W. iv, 182. On the other hand Lavater (at that time not without reason) entreated his friends “to wean themselves from the so-called Grecian profiles; they made all faces stupid,” and so forth. Meusel, Miscell. xiii, 568.

2. On the relation of the Grecian profile (especially the so-called *angulus facialis*) to nature, P. Camper, Ueber den natürl. Unterschied der Gesichtszüge des Menschen, s. 63. who denies the reality of that profile. The opposite view taken by Eméric David, Recherches, p. 469. Blumenbach, Specimen historię nat. ant. artis opp. illustratę, Commentt. Soc. Gott. xvi. p. 179. Sir Charles Bell, Essays on the Anatomy and Philosophy of Expression, 2d ed. (1824.) Ess. 7. Pæster, Versuch einer Griechen-Symmetrie des menschl. Angesichts in Daub and Creuzer's Studien ii. S. 359.—The principal passage on the Greek national form, in which the Greek profile is also recognised, is Adamanteos Physiogn. c. 24. p. 412. Franz: Εἰ δὲ τισὶ τὸ Ἑλληνικὸν καὶ Ἰωνικὸν γένος ἐφυλάχθη καθαρῶς, οὗτοί εἰσιν αὐτάρκως μεγάλοι ἄνδρες, εὐρύτεροι, ὀρθιοί, εὐπαγεῖς, λευκότεροι τὴν χροάν, ξανθοί· σαρκὸς ῥαῖσιν ἔχοντες μετρίαν, εὐπαγεστίαν, σκέλη ὀρθὰ, ἄκρα εὐφυῆ· κεφαλὴν μέσην τὸ μέγεθος, περιγῶ· τράχηλον εὐρωστον· τράχημα ὑπέξανον.

ἀπαλώτερον, οὐλον πράως· πρόσωπον τετράγωνον, χεῖλη λεπτά, ῥῖνα ὀρθήν· ὀφθαλμοὺς ὑγροῦς, χαροπούς, γοργοὺς, Φῶς πολὺ ἔχοντας ἐν αὐτοῖς· εὐοφθαλμοτάτου γὰρ πάντων ἔσθ' ἐν τῷ Ἑλληνικῷ (the *ἐλίκωπες* Ἀχαιοί of Homer). Among modern travellers who praise the beauty of the Greeks Castellan is particularly enthusiastic, *Lettres sur la Morée* iii. p. 266. [Stackelberg in the preface to his *Griech. Trachten*.]

3. *Frons tenuis, brevis, minima*, Winck. *ibid.* p. 183 sqq. Ὁφρύων τὸ εὐγραμμον §. 127. R. 4. The beauty of the *σύνοφρυ* cannot be pointed out in art. [*celsæ frontis honos*, Statius *Sylv.* 1, 2, 113.]

4. Ῥίς εὐθεία, ἔμμετρος, σύμμετρος, τετράγωνος (Philostr. *Her.* 2, 2. 10, 9.) [cf. *Annali d. I. vi.* p. 208. *Aristæn.* i, 1. p. 216. Boisson], see Siebelis on Winck. viii, 185. Ῥίς παρεκβεβηκυῖα τὴν εὐθύτητα τὴν καλλίστην, πρὸς τὸ γρυπὸν ἢ τὸ σιμόν, *Arist. Polit.* v, 7. The *Aristotelian Physiogn.* p. 120. Fr. compares the γρυπὸν with the profile of the eagle, the *ἐπίγρυπον* with that of the raven. In the same way are related *σιμός* (*repandus*, *supinus*, *resimus*) and *ἐπίσιμος*. The *σιμότεραι*, *ἀνάσιμοι*, stand opposed to the *σεμναί*, *Aristoph. Eccl.* 617. 938. The negro *sima nare*, *Martial.* Children, *Arist. Problem.* 34. The mask of the peasant, *Pollux* iv, 147. *Σιμά γελαῦν*, roguishly, Winck. v, 581. *Σιμός* has the same root with *σίλος*, *σίλως*, *Σιληνός*. *Simula Σιληνῆ ac Σατύρα est*, *Lucret.* iv, 1165. The lover, according to Plato (*Plutarch*, *Aristænetus*), calls the *σιμός* *ἐπίχαρις* as well as the γρυπὸς βασιλικός. As resembling the satyrs the *σιμοί* are also *λαγνοί*, *Arist. Physiogn.* p. 123. *Comp. Winck.* v, 251. 579. vii, 93.

5. [Beauty of connected eye-brows, *Jacobs* and *Philostr. Im.* p. 60, 29. Blue eyes (*γλαυκοί*) ugly, *Lucian Dial. meretr.* 2.] On the *ύγρον* Winck. iv, 114. vii, 120. *Aphrodite* has it, §. 127. R. 4.; but also *Alexander*, see §. 129, 4, likewise *Plut. Pomp.* 2. The Romans put for it *pætus*, *suppætolus*, of which *strabus*, squint-eyed, is the excess. In the execution of the eyes in later times (§. 204. R. 2. Winck. iv, 201.), the true principles of the plastic art were sacrificed to a trivial imitation of nature.

6. To the *χεῖλη λεπτά* was opposed the *πρόχειλον*, which was usually united with the *σιμόν*. The gentle opening, *χεῖλη ἡρέμα διηρημένα*, was also considered beautiful in nature. [*χεῖλη διηρημένα*, *Aristæn.* p. 213, *προχειλῖδια* *Poll.* ii, *πρόχειλος*, *labrosus*, *λεπτόχειλος*.] On the *ύμφη* in the chin, Winck. iv, 208. *Varro Πάπιας πάππος*, p. 297. *Bip.* and *Appul. Flor.* p. 128. commend the *modica mento lacuna* as a beauty. The *gela-sinus* in the cheeks also only becomes satyresk beauties.

7. Winck. has first thrown light on this subject ii, 432. iv, 210. M. I. n. 62., *comp. Visconti PCl.* vi. tv. 11. p. 20. *Comp.* the representation of such ears from a bust of *Hercules* in the M. *Napoléon* iv, 70., and in the engravings to Winck. iv. tf. D. Ὡτοκάταξις, ὠτοθλαδίας, κλαστός (*Reuvens*, *Lettres à Letr.* iii. p. 6).

- 1 330. In Greek art even the HAIR was characteristic and significant. For although thick and long hair was usual in Greece (from the time of the *καρηκομόδωντες* Ἀχαιοί), on the other hand the custom of wearing it cut short prevailed among the ephebi and athletes, and a close-lying, slightly

curled head of hair denotes in art figures of this kind. In 2 very masculine and powerful shapes this short-locked hair assumes a stiffer and more crisped form; on the contrary, 3 more expanding hair, curling down over the cheeks and neck in long curved lines, was regarded as the sign of a more soft and delicate character. A proud and lofty feeling of inde- 4 pendence seems to have had as a symbol among the Greeks, hair which reared itself as it were from the middle of the forehead and fell down on both sides in large arches and waves. The particular fashion of the hair, in individual gods 5 and heroes, which is in general very simple, was sometimes determined by the costume of different tribes, ages and ranks, but, in the genuine Greek period, the hair was always arranged with care and elegance, and, at the same time, in a simple and pleasing manner. The shaving of the BEARD, which was 6 first introduced in the time of Alexander, and even then met with much resistance, very clearly distinguishes later from earlier figures. The artistic treatment of the hair, which in 7 sculpture has always something conventional, resulted, in earlier times, from the general striving after regularity and elegance, and, afterwards, from the endeavour to produce, by the sharp separation of the masses, effects of light similar to those observable in the natural hair.

1. The *short hair of the ephebi* has its natural reason in this, that the hair cherished in boyhood was then first cut off (often in honour of deities and rivers). Symbolism of the cutting of the hair, Soph. Aj. 1179 (1158). Instead of the elegant knots (λόγνος, σκόλλυς, in general κήπος), the simple mode of wearing the hair, σκαφίον, was then used (comp. Lucian Lexiph. 5. with Thuc. ii, 62. Schol. Aristot. Birds 806. Athen. xi, 494.). Add to this the gymnastic advantages of short hair; hence Palæstra in Philostr. Imagg. ii, 32. has short hair. Comp. §. 380. (Hermes). Ἐν χρῆσσι ἀποκασκαρμένους ὥσπερ οἱ σφόδρα ἀνδρώδεις τῶν ἀθλητῶν, Luc. Dial. Mer. 5, 3.

2. Οὔλας, βλοσυρὰς τὸ εἶδος, Pollux iv, 136. Comp. §. 372 (Ares). 410 (Heracles).

3. See §. 383 (Dionysus). Especially Eurip. Bacch. 448: πλόκαμός τε γάρ σου ταναός οὐ πάλης ὕπο (it is not made so long and slack in the game of wrestling), γένυν παρ' αὐτὴν κεχυμένος, πόθου πλέως. Τριχαμάτιον μαλακόν as a sign of the δειλός, Arist. Physiogn. 3. p. 38. (p. 807. Bekker) Τεταυόθηριξ.

4. Thus in Zeus, §. 349. This kind of hair is called ἀνάσιμον or ἀνάσιλλον τρίχωμα, Pollux iv, 138. Schneider Lex. s. v. [Hemsterh. Anecd. p. 206 ], and is a feature which belongs to the lion, Arist. Physiogn. 5. p. 81; in men it denotes the ἐλευθέριον, ibid. 6. p. 151. On the ἀναχατίζειν τὴν κόμην, Poll. ii, 25, and below §. 413 (Achilles). Of Alexander §. 129. R. 4. The opposite is ἐπίσιεστος, like Thraso according to Poll. iv, 147.

5. The early Ionic fashion of the κόρυμβος, κρωβύλος or σκορπίος (Winck. vii. s. 129. Naeke, Chœril. p. 74. Thiersch, Act. Phil. Mon. iii, 2. p. 273. Götting, Arist. Pol. p. 326) was a bow of hair fastened above

the forehead, which is perhaps most distinctly seen in the antique arrangement of the hair in the *κόραι* in the temple of Minerva Polias (§. 109. R. 4). In general use among the earlier Athenians, and even a favourite mode in male statues (see §. 421. R. 1. and Serv. ad *Æn.* x, 832.), it was afterwards kept up especially among the young, hence in art it is found in Apollo, Artemis and Eros. The rows of curls above the forehead in statues of the old style seem to be the *προκόττα*, which was probably Doric, Pollux ii, 29. Photius s. v. [*Βόστρυχοι*, Ann. d. Inst. vi. p. 205.] On the Doric knot of hair on the crown of the head, see Dorians ii. p. 288. The Hectorian hair was copious in front and fell down upon the neck (Poll. *ibid.*; the Thesean or Abantic was cut away short in front, Plut. *Thes.* 5. Schol. II. ii, 11. Very ingenious braids of hair on female heads are to be seen on Sicilian coins. On the want of taste in later times §. 204, 2. 205, 3. Hadr. Junius de coma. Roterod. 1708.

[6. Plut. *Lysand.* 1. Λυσάνδρου δὲ ἐστὶν εἰκονικός, εὖ μάλα κομῶντος ἔχει τῷ παλαιῷ καὶ πάγωνα καθεϊμένον γενναῖον.]

7. See especially Winck. W. iv, 219.

#### C. TREATMENT OF THE REST OF THE BODY.

- 1 331. From the head downwards, the THROAT, NECK, and SHOULDERS are particularly adapted to distinguish powerful figures, and gymnastically developed, from more delicate forms;
- 2 in the former the sternocleidomastoides, trapezius and deltoïdes musculus are of considerable size and a swelling shape, as in the bull-necked Hercules most especially; in the latter, on the contrary, the neck is longer, more languid, and has a
- 3 certain slackness and flexibility. The BREAST in men is not in general particularly broad in ancient statues; in the form of the female breast we can distinguish, irrespectively of the forms of different ages and characters, the youthfully vigorous, more pointed than expanded form of early art, from the fuller and rounder shape which afterwards became general.
- 4 The three intersections of the musculus rectus on the WAIST, as well as the line of the hips below the rectus ventris and the magni obliqui, are in male figures usually marked with
- 5 particular sharpness. The remarkable size of the musculi glutæi in early Greek reliefs [especially in the oldest metopes of Selinunte,] and vase-paintings, recalls Aristophanes' representation of the youths of the good old stamp. The great leading muscles are everywhere rendered especially prominent, and presented in all their strength, as, for example, in the magnus internus (*ἐπιγυννίς*) of the thighs, the large development of
- 6 which is characteristic of masculine forms. In the knees is especially displayed the talent of finding the just medium between too sharp indication of the separate bones and parts, and a superficial and ignorant treatment of them.



1. Excellent remarks, for that diagnosis of art, which gathers the character from the particular muscles, are to be found in the ancient physiognomists, especially the Aristotelian treatise, which, however, is not altogether Aristotle's. Hercules is admirably described in the *ἀνδρείος*, p. 35: *τρέχωμα σκληρόν* (§. 330, 2.) — *ώμοπλάται πλατεῖαι καὶ δισοτηκῦαι, τρέαχλος ἐβρωμένος, οὐ σφόδρα σαρκώδης, τὸ στῆθος σαρκώδες τε καὶ πλατύ* (comp. *ἀπὸ στέρνων πλατύς ἦρως* Theocr. 24, 78). *ισχίου προσεσταλμένον γαστροκυνημαί* (musculi gemelli) *κάτω προσεσπασμένοι. ὄμματα χαροπὸν οὔτε λίαν ἀνεπτυγμένον, οὔτε παντάπασι συμμύον.* The comparison attempted by modern writers, not without ingenuity, of different characters with animals (Zeus with the lion, Hercules with the bull, &c.) was already carried out here with great skill.

2. Of the palæstrian neck, Philostr. *Heroica* 19, 9. Juv. iii, 88. puts the *longum invalidi collum* in contrast to the *cervices Herculis*. A neck of the former kind is usually too flexible, and indicates the weakling; the *τρέαχλος ἐπιτεκλασμένος* (Lucian), whence *κλαυσανχενίζειν* Plut. Alcib. 1. The highest degree of this *laxa cervix* (Pers. i, 98. comp. Causaub.) is the *capita jactare* of the Mænads. Opposed to such are the *cervices rigidæ*, the *caput obstipum* (Suet. Tib. 68. Pers. iii, 80), which denotes a sullen and haughty disposition.

[3. *Ὁρσοτίτιδος*. Terence *Eunuch*. ii, 3, 21. *Haud similis virgo est virginum nostrarum, quas matres student Demissis humeris esse, vincto pectore, graciles ut fiant.*

4. Form of the belly, T. H. *Anecd.* p. 168.]

5. Aristoph. *Clouds* 1011. *ἔξεις αἰεὶ στῆθος λιπαρὸν, χροῖαν λαμπράν, ὄμους μεγάλους, πυγὴν μεγάλην.*

6. The *ἐπιγονυῖς*, which is minutely described by Pollux ii, 189, and Apollonius *Lex*, is in the *Odyssey* a criterion of powerful muscular development, because in the high girding of the drapery it presented itself in all its roundness, as is particularly shown by Heliodorus as quoted by Schneider.

7. Of beautiful hands and feet Winck. iv, 223 ff. *Χεῖρες ἄκραι καὶ πόδες τὰ λαμπρὰ τοῦ κάλλους γνωρίσματα* Aristæ. i, 6. [Beauty of the hands, Isis von Oken 1824. s. 236.]

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#### D. PROPORTIONS.

332. The principles which the ancients followed in regard 1 to proportions (*ἑυθυμῶς*, *symmetria*, *numerus*)—and we know that this was a main object of artistic study (§. 120. 130)—are naturally difficult to discover and determine, on account of the manifold modifications introduced by the application of them to different ages, sexes and characters. It is likewise 2 quite impossible to discover the ancient canons, if we do not distinguish the shorter, or, to use the ancient expression, square proportions of early art, which had their origin in the Greek

national conformation (§. 329. R. 2.), from the more slender forms of later art, which emanated more from artistic principles and aims, and, moreover, do not neglect to consider the  
 3 intermediate stages (§. 130, 2.). While the moderns take the height of the head as a unit for their basis, the length of the foot was employed by the ancients as a measure, whose proportion to the entire height was in general maintained.

2. On the rhythm of the formative art Lange on Lanzi, s. 44 f. *Schriften* s. 281. Measurements from statues, by Sandrart ii, 1., Audran, *Les proportions du corps humain*. P. 1683. Morghen and Volpato, *Principii del disegno*, especially Clarac (from 42 principal statues), *Musée de Sculpt.* p. 194 sqq. In these the head is taken as unit and divided into quarters: a, from the crown to the roots of the hair over the forehead; b, to the root of the nose; c, to the upper lip; d, to the bottom of the chin. But a and particularly b are less (especially in the older style) than c and d. Vitruvius iii, 1, recognises a, b, c as equal, with him d is somewhat smaller. Comp. Winck. iv, 167, who communicates Mengs' views. Each quarter is then divided into 12 minutes. The older proportions are seen for example in the Æginetan statues, among which no. 64 has 6, 1, 12 for the entire height, no. 60. (Pallas) 7, 0, 5; the Borghese Achilles (a work in the style of Polyclitus) 7, 1, 11; Apollo Sauroctonus 7, 0, 9, and the Capitoline Faun (works of Praxiteles) 7, 3, 6; a Niobid (one of the most slender) 8, 1, 6. According to Lyssippus' canon are executed for instance the Dioscurus of Monte Cavallo, 8, 2, 6; the Farnesian Hercules 8, 2, 5; Laocoon 8, 3, 5. In regard to *individual* parts three distances are usually about equal: a, from the upper commencement of the sternum to the bottom of the abdomen; b, from the navel to the upper commencement of the knee-pan; c, from thence to the sole of the foot. However the following difference is here remarked. In the Æginetan statue no. 64 they increase in this order: a (1, 3), b (1, 3, 4), c (2, 0, 4); in the Borghese Achilles a and b are equal (2, 1, 7), c considerably smaller (2, 0, 9); in the Capitoline Faun and the Dioscurus b is considerably larger than a, and c on the contrary equal to a. (In the Faun a is 2, 1, 9, b 2, 2, 9, c 2, 1, 9; in the Dioscurus a 2, 2, 5, b 2, 2, 11, c 2, 2, 5.) In the Farnesian Hercules c is equal to b (a 2, 2, 5, b 2, 2, 9, c 2, 2, 9); in the Apollo Belvidere c rises above b so that the proportions increase in the order a, b, c. (a 2, 1, 4, b 2, 1, 5, c 2, 1, 9). From the above may be drawn the following result. The Æginetan school gave short bodies and long legs to male figures (as did also the artists of Phigalia to the Amazons); in the Polyclitan canon the upper parts predominate a little; the further development of art, on the other hand, again introduced a predominance of the lower supporting parts. But in children a always remained considerably greater than b. It is moreover worthy of remark that the *earlier* statues make the length of the sternum,  $\alpha$ , greater than the distance from the sternum to the navel,  $\beta$  (the Æginetan statue has  $\alpha$  0, 2, 11,  $\beta$  0, 2, 9; the so-called Theseus of the Parthenon  $\alpha$  0, 3, 3,  $\beta$  0, 3, 1; the Achilles  $\alpha$  0, 3, 5,  $\beta$  0, 3, 3); the *later* statues, on the contrary, reverse the proportions (in the Farnesian Hercules  $\alpha$  is 0, 3, 6,  $\beta$  0, 3, 6½; in the Paris Faun  $\alpha$  0, 3, 2,  $\beta$  0, 3, 4; the Dioscurus  $\alpha$  0, 3, 1,  $\beta$  0, 3, 10; the Apollo Belvidere  $\alpha$  0, 3, 0,  $\beta$  0, 3, 9; the Apollino  $\alpha$  0, 2, 8,  $\beta$  0, 3, 8). We see

that the breast is shortened more and more in proportion to the belly. The greater breadth of the breast, measured from the sternum to the external part of the shoulders, characterizes heroes, as the Herc. Farn. (1, 1, 6) and the Diosc. (1, 1, 1), in contrast to ungymnastic figures, as the Paris Faun (0, 3, 8), and women (Medic. Venus 1, 0, 0, Capitol. Venus 0, 3, 4). Comp. §. 331. R. 1.

3. Winckelmann's assertion that the foot in slender as well as in compact figures always remains on the whole  $\frac{1}{4}$  of the entire height (iv, 173. comp. Vitruv. iii, 1. iv, 1.), is confirmed in most cases; at least the foot becomes larger in proportion to the head when the figure is more slender. Hence the foot is in Achilles 1, 0, 9; the Niobide 1, 1, 2; the Dioscurus 1, 1, 3; Farn. Hercules 1, 1, 6.—On the whole it remains between  $\frac{1}{4}$  and  $\frac{1}{3}$ . The proportions in Vitruvius iii, 1. I hold to be later than those of Polyclitus. According to Vitruvius the height of the face up to the root of the hair is  $\frac{1}{10}$  of the whole height (the palm also is the same); the height of the whole head from the chin or nape of the neck upwards  $\frac{1}{3}$ ; the height from the upper end of the sternum to the root of the hair  $\frac{1}{4}$ , to the crown  $\frac{1}{2}$  (as Hirt reads); the foot  $\frac{1}{4}$ ; the height of the breast  $\frac{1}{2}$ ; the cubitus  $\frac{1}{3}$ . The navel forms the centre of a circle which circumscribes the points of the outstretched hands and feet.

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#### E. COLOURING.

333. The ancients likewise made a very clear distinction 1 by the colouring between athletic forms, which had a great resemblance in their hue to bronze statues, and delicate female figures, or even youthful forms of the male sex. A 2 white skin and fair hair were attributes of juvenile deities; however it was found that the latter did not produce a good effect in painting. The red colour denotes fulness of the vital 3 fluid, in which sense it was also symbolically applied.

1. On the colour of athletes §. 306. R. 2. Græci colorati, Manil. iv, 720.

2. See Pollux iv, 136. In Plato Resp. v. p. 474. the white are sons of gods, the μέλανες manly. On the intermediate colour of the skin μέλιχρος Jacobs ad Philostr. i, 4. On the colour of the hair Winck. v, 179; antiquity loved black hair in the shade, and brightly shining (ῥιλιώσαι) hair in the light (Boissonade ad Eunap. p. 185); but still more a decided blond (hence the gilding); and yet painters even gave black hair to the golden-haired Apollo, Athen. xiii. p. 604.

3. Above, §. 69. R. 309. R. 3. Hence the mask of the σφηνοπύργων imitated from Hermes, in Pollux iv, 138. is red, of blooming aspect.

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## F. COMBINATION OF HUMAN WITH OTHER FORMS.

- 1 334. The blending of the human form with animal portions, among the Greeks, rested entirely on national ideas, the species called arabesques excepted, in which an unrestrained fancy sported freely about in the world of forms; for the artist did nothing more than give a definite impress and development to the still indistinct and wavering image of popular fancy, which expressed rather a dark idea, than possessed
- 2 external embodiment in an established shape. And here we find that art in earlier times, ere it had yet mastered the human form in all its fulness of significance, was naturally for the most part disposed to add wings, and otherwise disfigure symbolically the human shape (as is shown in the ark of Cypselus and the Etruscan works of art), although many combinations did not come into favour till later times, such as the giving wings to allegorical figures, which was very extensively
- 3 practised by artists. In a combined form the human portion always appears as the nobler; and where tradition and fable mention forms entirely animal, art was often satisfied with alluding by slight adjuncts to the animal character.

1. We certainly do the artists injustice if we here regard them as innovators, as Voss does in the *Mythol. Briefen*; only we must everywhere bear in mind, that where the poet describes an action, or activity, the artist, who is confined to objects in space, requires a visible means of designation (*Herder Kritische Wälder* i.), and that where the popular idea is undefined and obscure, art always desires a fixed and clearly marked form. But neither did the Centaurs (*Φήρες ἰεσσηφόροι*) become more bestial in the hands of the artists (rather more human), nor had the Harpies (the snatchers who appear and disappear as gusts of wind) ever been fair virgins. Strangest of all is the assumption that to Iris, the goddess of the rainbow, the epithet of gold-winged was only applied figuratively, on account of the swiftness of her movements (*Voss Brief* 22).

2. I refer to the ithyphallic deities, who were favourite subjects with earliest art, the gorgon-heads, the lion-headed Phœbus (§. 65.), the four-handed Apollo of Lacedæmon, &c. Artemis with wings on the coffer of Cypselus, §. 363. The winged Athena-Nike on the acropolis of Athens, §. 370., was also probably ante-Phidian; we find it again especially on Etruscan mirrors. According to the *Schol. Arist. Birds*, 574. Archennus (*Ol.* 55.) was the first that gave wings to Nike—earlier accounts could not well be had. [*Eros* see §. 391. *R.* 1. *Dionysus* §. 383. *R.* 9.] Yet the giving wings to such demons was on the whole later. *Panofka*, *Hyperb. Röm. Studien*, s. 254. *Comp. Döring*, *Comment. de alatis imaginibus*, and *Voss Myth. Br.* ii., who divides winged figures into such as are so from corporeal activity, from moral evanescence, and from elevation of mind, to which are also to be added the animals on which the gods rode, or by which their chariots were drawn. [*Zoëga* on the winged deities, in

the Rhein. Mus. 1839. vi. s. 579—91. Gerhard über die Flügelgestalten der a. K. 1840, in the Schr. der Berl. Akad.] On winged chariots R. Rochette M. I. p. 215. On the winged shoes of Hermes §. 379.—In the case of the giants the most ancient was certainly the heroic form, which was almost superseded by the snake-footed.

3. In legend and poetry the satyrs (τίτῦνοι, τράγοι) are often entirely goats, Dionysus and the rivers altogether bulls, Io entirely a cow, Actæon a stag, and so forth; art is mostly satisfied with the addition of stag and cow horns. In a like spirit the Æsopian fables are represented in Philostratus as children with indications of the animals acting therein, Thiersch, Kunstbl. 1827. No. 19. Animal heads on human bodies, as in the Minotaur, were not relished by Grecian art, comp. §. 228. R. 9.—On fabulous animal forms §. 435.

#### G. THE BODY AND FEATURES IN ACTION.

335. As well as the permanent forms which determine the 1  
character, it is of course equally important to know in their  
significance, the transient looks and gestures which produce  
the EXPRESSION. If much in these is general to humanity  
and seems to us necessary, on the other hand there are also  
qualities of a positive nature, that is, derived from the par-  
ticular views and customs of the nation. Here there is very  
much indeed to be learned and guessed at, as well by the  
artist in life as by the science in works of art. In the coun- 2  
tenance, besides the eyes, the brows, by which requests are  
granted or denied (κατανεύεσθαι, ἀνανεύεσθαι, annuitur, renuitur),  
appeared to the ancients especially expressive of earnestness  
and pride, the nose of scorn and ridicule. Laying the arm 3  
over the head denotes rest, still more completely if both are  
clasped upon it; supporting the head on the hand calm, ear-  
nest reflection. A certain method of extending and raising 4  
the right arm, indicates in general the orator; a person in the  
act of adoration, supplication, or violent lamentation (κοιπτό-  
μενος, plangens), is also recognised by the motion of the hand  
and arm. Clasping the hands upon the knee, in connexion 5  
with the corresponding attitude of the rest of the body, ex-  
presses gloomy dejection. Extending the hand with the palm 6  
upwards (χείρ ὑπέρτα) [when asking], is the gesture of receiving;  
with the palm reversed, of protecting (ὑπερχεῖρος); similar is  
the pacifying, as it were down-pressing motion of the arm.  
Arching the hand over the eyes, a very favourite gesture in 7  
the ancient art of dancing as well as in sculpture, denotes  
looking to a distance, or eager gazing. Crossing the feet over 8  
one another, in a standing and leaning posture, appears in  
general to denote rest and firmness. Those who pray for  
protection, and the humble, are designated not merely by

9 prostration, but also by half-kneeling. Even the frequently unbecoming and obscene gestures of ridicule (*sannæ*), in which the South was as rich in antiquity as in modern times, are often very important for the understanding of works of art.

1. Permanence of expression. Hence the preponderance of sculpture, the possibility of masks. (Feuerbach *Vatic. Apoll.* s. 342.)

2. On the *eye-brows*, Quintil. xi, 3: *ira contractis, tristitia deductis hilaritas remissis ostenditur*. The word *supercilium* itself as well as *ὀφρυοῦσθαι* points at sullen pride. Pride is especially indicated by the *ἀνασπᾶν, ἀνάγειν* (Eurip. *Iphig. Aul.* 379. *λίαν ἄνω βλέφαρα πρὸς τάνειδές ἀγαγών*); the *συνάγειν* denotes the *φροντιστής*, Pollux ii, 49. Winck. iv. s. 404. On the *nose*, Arist. *Phys.* p. 124. οἷς οἱ μυκτῆρες ἀναπεπταμένοι (as they are slightly in the Apollo Belvedere), *θυμώδεις*. Thus also Polemon, p. 299. If the nose is turned up and wrinkled it appears as *σιμῆ*, and thereby receives the expression of petulance (§. 329. R. 4); hence the *διασιμοῦν, σιλλαίνειν*, the *nasus aduncus, excussus, narcs uncæ* in Horace and Persius (Heindorf ad *Hor. S. i.* 6, 5.). Pressing the breath through the contracted nose, *μυκθίζειν, μυκτηρίζειν*, denotes the most bitter contempt united with rage; it is the *sanna* qua *aër sorbetur*, in *Juv. vi.* 306 (comp. *Ruperti*), the *rugosa sanna* *Pers. v.* 91 (comp. *Plum.* Persius, as an imitator of Sophron, is rich in such traits, and requires to be recited with aretalogic mimicry). Pan's goat-nose is the seat of *χόλος*, see especially *Theocr. i.* 18. οἱ αἰεὶ δριμύσια χολὰ ποτὶ ῥινὶ κάθηται, and *Philostr. ii.* 11. The *nasus* is the critical member. The drawing back of the lips whereby the teeth become visible is *σεσηγῆναι*, in a slight degree a sign of good-will (§. 375. *Wüstemann* ad *Theocr. vii.* 19), in a greater, of ridicule, *R. 9.*

3. Examples of the attitude of rest §. 356 (Zeus), 361 (Apollo), 383 (Dionysus), 388 (Ariadne), 397 (Hypnus), 406 (Securitas), 411 (Heracles) and others. The attitude of meditation which *Polymnia* (§. 393) presents, is described by *Plautus, Mil. glor. ii.* 2, 54. *columnnam mento suffulsit suo*, comp. *Ter. cod. Vatic. fig. 4.* Kindred in nature is burying the chin in the hand, a gesture of grief, for instance in the forsaken *Ariadne* (§. 388), as in *Walther von der Vogelweide* 8, 4. *Lachmann*, that of *æquitas, deformata manus sinistra porrecta palmula*, *Appul. Metam. xi.* p. 775. ed. *Oudendorp.*

4. See the so-called *Germanicus* §. 160. R. 4. and the representations of *allocutio* on coins and in statues §. 199, 3. *Manus leviter pandata voventium* *Quintil. in loco.* *Διπαρεῖν γυναικομήμοις ὑπτιάζμασιν* *Æschyl.*

5. On this *σχῆμα ἀνωμένον* (*Paus. x.* 31, 2.) [cf. *Siebelis* p. 272.] *R. Rochette M. I.* p. 59. 277. 414. comp. *Letronne, Journ. des Sav.* 1829. p. 531. Claspings the hands, besides grief, denotes also a magical fettering, *Böttiger Ilithyia*, s. 38.

6. *Aristoph. Eccles.* 782. on the former gesture in images of the gods. *Χεῖρα ὑπερχέειν* *Il. ix.* 419. *Theogn.* 757. *Hera Hypercheiria*, *Paus. iii.* 13, 6. Thus *Apollo* and *Athena* are seen on vases as *ὑπερχεῖριοι* for *Orestes*.—The pacificator *gestus*, which *Statius, S. i.* 1, 37. describes in *Domitian* by *dextra vetat pugnas* (comp. §. 199. R. 4. *Schmieder*, p. 7.),

Persius iv, 8. by majestas manus, Quintilian in loco (where there is much deserving of attention on the eloquence of the hands) more minutely by: inclinatio in humerum dextrum capite, brachio ab aure protenso, manum infesto pollice (stretched downwards) extendere, is perhaps observable in the equestrian statue of Marcus Aurelius. Visconti M. PioCl. iii. p. 31. R. Rochette M. I. p. 119.

7. On the ἀποσχοπέειν, the visus umbratus (especially in Satyrs and Pans) Böttiger Archäol. der Mahlerei, s. 202. Welcker Zeitschr. i, 32. On Zoëga's Abh. s. 257. Appendix to the Tril. s. 141. see below §. 385. R. 4. R. Rochette in the Journ. des Sav. 1837. p. 516., that σκώψ, σκώμενμα as bird and dance (in Eustath. p. 1523 sq.) must be completely distinguished from the dance σκοπός.—Abhandlung von den Fingern, deren Verrichtung und symbolischer Bedeutung. Leipz. 1757. Concrepitare digitis, Satyr at Naples. Mus. Borbon. ii, 21, Sardanapalus.

8. Hence this posture in Providentia, Securitas, Pax Augusta, Lessing Collect. i, 408. Ed. Winck. iv, 368. On crossing the legs in sitting (a sign of dejection, otherwise unseemly) the Same after Fea, s. 366. On the posture of the ἰκέτης Thorlacius de vasculo ant. Havniæ 1826. p. 15.

9. A Trojan ridiculing, with the digitus infamis, his countrymen drawing the wooden horse, Bartoli Ant. sepolcri, t. 16. The sanna with the tongue thrust out (Pers. i, 60.) and the teeth shown (διαμασθῆναι) is a principal feature in the gorgoneion. On some gestures of ridicule, Böttiger, Wiener Jahrb. xlix. Anz. s. 7. Grysar, Rh. Mus. für Phil. ii, 1. s. 42. On the pantomime of ancient comedy, T. Baden, Jahn's Jahrb. Suppl. i, 3. s. 447. The comparison of the gesticular language of the modern Neapolitans in Jorio's Mimica degli ant. investigata nel gestire Napoletano. N. 1832. [with 12 plates] is interesting; the coincidences however are not in detail very important. I would explain the gesture on the vase in Millingen Cogh. 19. from the putting on fillets. Comp. §. 344.

## B. DRAPERY.

### 1. GENERAL PRINCIPLES.

336. That the human body, immediately placed before us, 1  
has become the chief form of the plastic art, needs in reality  
no explanation; it is the natural body, and not some appen-  
dage superadded by human customs and regulations, that  
sensibly and visibly represents mind and life to our eyes.  
However, there was a tendency in the Hellenic mind, which 2  
prompted to press forward to that point where the natural  
limbs appear as the noblest costume of man; this feeling was  
fostered in an especial manner by gymnastics, to whose higher  
aims all inconvenient shame was early sacrificed. The forma- 3  
tive art followed in its train, while the costume of the stage,  
originating in Dionysian pompal processions, struck into the

directly opposite path; hence we must never entertain the idea that stage figures were immediately taken from plastic forms, or the reverse. Nevertheless, however widespread the feeling and enthusiasm for corporeal beauty were in themselves, and however much the artists sought opportunity for such representation, yet this opportunity was seldom arbitrarily brought about, and the artist deviated little from life, whose particular customs and regulations required consideration in the production of artistic forms. Nakedness presented itself as natural in all gymnastic and athletic figures; from these it was easily transferred to the statues of male deities, which had been very elegantly and copiously draped by the piety of earlier times, and to heroes whom elder art exhibited in complete armour; for here the noblest seemed to be the most natural representation. Under-garments, which conceal the form most, were here universally discarded, which answered the more readily as it was the custom, among the early Greeks, for men of healthy and vigorous frame to go abroad in their upper dress without chiton: hence gods and heroes in chitons are extremely seldom to be found in perfected Greek art. But the upper garment is laid aside in art as well as ordinary life, during any animated action or work; standing figures of gods who were conceived as approaching with aid, fighting, or otherwise active, might therefore appear entirely without drapery. In sedent statues, on the other hand, the upper garment is seldom laid aside; it is then usually drawn around the loins; it denotes therefore rest and absence of exertion. In this way the drapery, even in ideal figures, is significant, and becomes an expressive attribute. Ancient art, at the same time, loved a compendious and allusive treatment; the helmet denotes the whole armour, a piece of the chlamys the entire dress of the ephebos. It was customary at all times to represent children naked: on the other hand, the unrobing of the developed female body was long unheard of in art, and when this practice was introduced (§. 125. R. 3. 127. R. 4.) it required at first a connexion with life; here the idea of the bath constantly presented itself, until the eyes became accustomed to adopt the representation even without this justification. The portrait statue retained the costume of life, if it also was not raised above the common necessity, by the form being rendered heroic or divine.

1. This paragraph deals with the same subject as Hirt's treatise "*Ueber die Bildung des Nackten bei den Alten*" *Schriften der Berl. Akad.* 1820; but attempts to solve the problem differently.

2. Complete nakedness was first introduced in the gymnastic exercises in Crete and Lacedæmon. In the 15th Olympiad Orsippus of Megara lost his girdle by accident in the stadium at Olympia, and thereby became



the victor. Acanthus of Lacedæmon now appeared at the very outset naked in the Diaulos, and for the runners it became a law from that time. But in the case of other athletes perfect nudity was not introduced till shortly before Thucydides. See Böckh C. I. i. p. 554. Among the barbarians, especially of Asia, the girdle remained; there it was even disgraceful for men to be seen naked (Herod. i, 10.); of which traces are still to be seen in the figures of the gods on the imperial coins of Asia Minor, which have for the most part more drapery than the Grecian.

3. The stage costume took its origin, as Pollux and the PioClementinian mosaic show, from the particoloured coats (*ποικίλοι* comp. Welcker ad Theogn. p. lxxxix.) of the Dionysian processions; according to which Dionysus himself, in the ordinary popular notion, could not well be imagined without his saffron robe and purple mantle. Among works of art only a number of vase-paintings, especially Apulo-Lucanian, have a theatrical style in the draperies, on account of their reference to Bacchian processions. Comp. Feuerbach Vatic. Apoll. s. 354. f. and §. 345.

5. As in life whoever was merely dressed with the chiton was called *γυμνός*, so art which could not combine the chiton with ideal forms represented him as really *γυμνός*.

7. The draped Charites of Socrates have been often discussed; they were in relief on the wall behind Athene according to Schol. Aristoph. Nub. 771, on the acropolis says Diogenes L. ii, 19, according to some by Socrates. But was this group, which according to Pliny xxxvi, 4, 10. ranked among the best works of sculpture, really produced by the son of Sophroniscus, who surely had scarcely made such progress in art? The Athenians said so to Pausanias, but Pliny evidently knew nothing about it.

## 2. GRECIAN MALE COSTUME.

337. The Grecian people, in contradistinction to all ancient 1  
and modern barbarians, may be characterized as the eminently  
artistic nation from the very chasteness and noble simplicity  
of their draperies. These were all divided into *ἐνδύματα*,  
those that were drawn over, and *ἐπιβλήματα*, those that were  
thrown round the body. The male CHITON was a woollen 2  
shirt originally without sleeves; only that of Ionia, which  
was also worn in Athens before the time of the Peloponnesian  
war, was of linen, long and in many folds; it formed the  
transition to the Lydian draperies which belonged to the Di- 3  
onysian festal pomps. Different ranks had the chiton of dif-  
ferent fashion; but it received its character chiefly from the  
method of girding. The HIMATION was a large square gar- 4  
ment, generally drawn round from the left arm which held it  
fast, across the back, and then over the right arm, or else  
through beneath it towards the left arm. The good breeding 5  
of the free-born, and the manifold characters of life were re-

cognised, still more than in the girding of the chiton, by the  
 6 mode of wearing the himation. Essentially different from both these articles of dress was the CHLAMYS, also called the Thessalian wings, the national costume of the Illyrian and neighbouring North, which was adopted in Greece especially by horsemen and ephebi. It was a mantle fastened on the right shoulder with a buckle or clasp (περόνη, πέρπη), and falling down along the thigh in two lengthened skirts, often richly and splendidly embroidered with gold and silver.

1. Chief sources on ancient costume: Pollux iv. vii.; Varro de L. L. v. Nonius de vestimentis. Modern treatises: Octav. Ferrarius and Rubenius de re vestiaria (Thes. Ant. Rom. vi.) and Riccius de veterum vestibus reliquoque corporis ornatu (without much reference to art). Montfaucon Ant. expl. iii. 1. (a collection without correct principles), Winck. W. v. 1 ff. Böttiger has rendered valuable services (Vasengemälde; Raubder Cassandra; Furienmaske; Archäologie der Mahlerei, s. 210 ff.; Sabina). Mongez, sur les vêtements des anciens, Mém. de l'Institut Roy. iv f. Clarac, Musée de sculpt. ii. p. 49. The works on costume by Dandré Bardon, Costume des anc. peuples. P. 1772. 3 vols. 4to., Lens, Le costume de plus. peuples de l'antiqu. Liège 1776. 4to. (In German by Martini. 1784), Roeheggiani, Raccolta di costumi. R. 1804. f. 2 vols. obl. fo., Malliot, Rech. sur les costumes des anc. peuples publ. par. Martin. P. 1804. 3. vols. 4to., Willemin, Rob. von Spalart, Dom. Pronti, are all unworthy of confidence, and little calculated for scientific objects. Male costume Becker's Gallus ii. s. 77.

2. Historical details on the Ionic chiton, the present author's Minerva Pol. p. 41. The Lydian chiton ποδήρης is the βασσάρα according to Pollux, comp. §. 383. Βασσάραι of the Thracian Bacchæ ποικίλοι και ποδήρεις. Bekker Anecd. p. 222. [The Ionians are ἐλκίχιτωνες in the battle on the frieze from Xanthos §. 128.\*] The Pythian stola resembled much the Dionysian costume; doubtless Asiatic musicians, such as Olympus, influenced the perfecting of this garb. To it belong, among others, the χειρίδες, sleeves, with the border-stripe, ἑχθοίβος (Etym. M. ἐγκόμβωμα. C. I. 150). The chiton (kethoneth) of the Hebrews, Phœnicians and Carthaginians was also long and provided with sleeves, Herodian v. 5. Plaut. Pœnul. v. 2, 15. 5, 19, 24., comp. Tertull. de pall. 1.

3. The chiton of the priests was δεθοσάδιος, ungirded. The exomis, worn by artisans, while it supplied at the same time the place of the himation (Etym. M. Hesych.) left the right shoulder with the arm free (§. 366.) So did the chiton of the slaves ἑτερομάσχαλος. Its opposite was the ἀμφιμάσχαλος, which kept the body warm (Aristoph. Knights 882). In Gellius vii. 12. the exomis is opposed to the χιτῶν χειριδατός. The tyrant Aristodemus of Cumæ compelled τὰς Σελεύας περιτρόχαλα κείρεσθαι και φορεῖν ἐΦηβικὰς γλαμύδας και τῶν ἀνακλῶν χιτανίσκων. Plut. de mul. virtut. ΞΕΝΟΚΡΙΤΗ, p. 366, ed. Hutten. The short military chiton, reaching to the middle of the thigh, of linen, is the κυπασσίς (Pollux); it is often met with on vase paintings, but also elsewhere, for instance in the Æginetan statues, on the stele of Aristion at Athens, on a metope from Selinunte, on the Xanthian monument §. 90.\* It occurs in Alcæus.]

*Ξυστίς* was a long, parti-coloured, striped chiton, richly adorned, see Schneider ad Plat. R.P. i. p. 335. *Schöne*, De pers. in Eurp. Bacchabus, p. 41. The *διφθέρα* of dressed hide, the *σισύρα* of goat-skin, the *βαίτη* of similar material, the *κατωνάκη* with the eke or joint-piece of skin, are peasants or shepherds' apparel, comp. §. 418. R. 3. 427.—The *cinctura* of the tunica, without *latus clavus*, is defined by Quintil. xi, 3. so far as that it reached in front somewhat over the knee, and behind ad *medios poplites*; nam *infra mulherum est, supra centurionum*. The Greeks thought exactly in this manner. The boy *cincticulo præcintus*—apud magistrum. Plaut. Bacch. iii, 3, 28.

4. The *ἱμάτιον, ἱμάτιον Ἑλληνικόν* (Lucian de merc. cond. 25.), *pallium Græcanicum* (Suet. Dom. 4.), is called in contradistinction to the *τογὰ τετράγωνον*, *quadratum*. See esp. Athen. v. p. 213 b., comp. the Ed. Winck. v. s. 342. The short coarse *τριβάνες, τριβάνια, βραχέϊαι ἀναβολαί* of the Spartans (Amalth. iii, 37), the poorer class of Athenians, Laconizing Greeks, and philosophers (Jacobs ad Philostr. Imagg. i, 16. p. 304); and the *chlæna*, which was a kind of himation, also four-cornered (see Dor. ii. p. 283. and Schol. II. ii, 183.), but particularly soft, woolly and warm. The *χλανίς* was still more delicate. The Persian *καυνάκη* was likewise, according to Aristoph., a sort of *chlæna*. The Punic *pallium* was also quadrangular, but was fastened around the shoulders by a *fibula* (Tertull. de pall. 1.); the same garment is to be seen on Babylonian cylinders. At home the *pallium*, on a journey the *chlamys*, Plautus Mercat. v, 2, 70 sq. together with *zona*, *machæra ampulla*, cf. Pseud. ii, 4, 26. Pers. i, 3, 77. the parasite uses *ampullam*, *strigilem*, *scaphium*, *soccos*, *pallium*, *marsupium*, Pers. i, 3, 44.

5. The Greeks *ἀμπισχυνοῦνται ἐπὶ δεξιᾷ*, that is, in the manner described in the text, the Thracians *ἐπ' ἀριστερᾷ*, Arist. Birds 1568. with the schol. The latter is also said of the parasites, see Beck in loco. *Ἀναβάλλεσθαι ἐπιδέξια ἔλευσερίως* Plat. Theæt. p. 165 e. Athen. i. p. 21. Here the garment must have reached at least to the knee; this belongs to the *εὐσχημοσύνη* of the *ἀναβολή*, regarding which see especially Böttiger Arch. der Mahlerei, s. 211. Vasengemählde i, 2. s. 52 ff. Only in rapid motion is it tucked higher up (*pallium in collum conjicere*, Plaut. Capt. iv, 1, 12.). On the Dorian and also early Roman custom of cōhibere brachia in young men (the mantle figures of vase-paintings) see also Dor. ii. p. 285., comp. Suid. s. v. *ἔφρητος*. On Orators §. 103. R. 3. [The Italian and Spaniard also lay great stress on the proper mode of managing the cloak.]

6. On the origin of the *chlamys*, *ἄλληξ*, *allicula*, Dor. ii. p. 283. Boissonade ad Philostr. Her. p. 381. One of its appurtenances is the *περόνη*, *fibula*, with one or two points or needles (*δίβολας*, Anth. Pal. vi, 282). Strictly speaking, *περόνη* is the needle itself, *πόρπη* the ring, which together form the clasp. When the *περόνη* is loosened, it naturally falls altogether around the left arm, as it is so often seen in *Hermes* (§. 381.) It can also serve as a shield to the arm; thus Poseidon on ancient coins (§. 355.) *chlamyde clupeat brachium* (Pacuvius. comp. Cæsar B. G. i, 75). In this manner huntsmen wore the *ἐφραπίς* on the stage, according to Pollux iv, 18, 116., comp. v, 3, 18.; this hunting garb is also found in vase-paintings.

- 1 338. Hats did not belong in antiquity to the ordinary costume of life in cities; they denote rural, equestrian, and sometimes warlike occupations; as the *κυνήη*, which had in Bœotia the form of a fir-cone, in Thessalia rather than of an umbrella; the Arcadian hat with its very large flat brim; the petasus, especially worn by horsemen and ephēbi with the chlamys, in form of an umbellated flower reversed; the kausia, which had a very broad brim and a very low crown, and belonged to the Macedonian, Ætolian, Illyrian, and also perhaps Thessalian costume. We may also mention the semi-oval sailor's bonnet, to which was given a very significant interpretation in Samothrace; the Phrygian cap also is not unfrequently met with in Greek art, in its simpler as well as more complex form.
- 3 Coverings for the head and feet (which latter, however, in Grecian works of art mostly appear as very simple leathern sandals, *κηλητῖδες*, when they are indicated at all) most especially determined the varying national costume (*σχημα*), to trace the shades of which must be of importance for the more accurate determination of heroic figures.

1. Comp. on ancient hats Winck. v. s. 40. The *κυνήη Βοιωτία* is described by Theophr. H. Pl. iii, 9.; Cadmus has it on vases (Millingen Un. Mon. i, 27., comp. the meeting of heroes pl. 18). On that of Thessalia see especially Soph. Œd. Col. 305. Reisig Enarr. p. 68.; it closely resembled the kausia. The *Ἀρκάδης κυνήη*, the *πίλος Ἀρχαδικός* was usual at Athens. Philostratus v. Soph. ii, 5, 3.; on the form Schol. Arist. Birds 1203. On the form of the petasus Schneid. Lex. On the kausia, the present author's work on the Macedonians, p. 48, together with Plut. Pyrrh. 11. Polyæn. v, 44. Suidas s. v. *καυσίη*. Jacobs ad Antip. Epigr. Anth. T. viii. p. 294. Scilurus the Scythian has also the kausia on coins of Olbia. It has often an enormous brim, hence Plaut. Trin. iv, 2, 10. Pol. hic quidem fungino genere est; Illurica facies videtur hominis; this, and the manner in which it is bound at the back of the head, make it very easily known; see especially the coin Æropus iii., Mionn. Suppl. iii. pl. 10, 4. On the vase in Millingen Div. coll. 51. the Thessalian Jason is indicated by the chlamys (comp. Philost. Her. ii, 2.) and a sort of kausia. On a Megarian stele in Stackelb. Gräber Tf. 3, 2. a warrior has a dome-shaped hat [Tydeus and Theseus have the same, Millingen Anc. Mon. Vases pl. 18.].

2. The dioscuroi as gods of navigation and Cabiri, Odysseus (§. 416), and also Æneas wear the half-oval sailor's cap. It is likewise called *πίλος*, inasmuch as it was of felt like the lining of a helmet, comp. R. Rochette M. I. p. 247. It belongs to the nauclicus ornatus, Soph. Philoct. 128. Plaut. Mil. iv, 4, 41., who reckons as part of it a dark brown kausia (in the more extended sense) and the exomis of similar colour. On the Phrygian cap in connexion with the Persian penom (comp. §. 246. R. 5) Böttiger, Vasengemählde iii, 8. Amalthea i. s. 169. Kunstmyth. s. 47.

3. The bare feet of the Greeks (Voss, Mythol. Br. i, 21) forms in art a striking contrast with the Etruscan richness in elegant shoe-work.

See Winck. v. s. 41. 81. Athen. xii. p. 543 sq. of Parrhasius: χρυσοῖς ἀνασπαστοῖς ἐπέσφιγγε τῶν βλαυτῶν τοῦς ἀναγωγέας.

4. Τρόπος τῆς στολῆς Δώριος (comp. §. 337. R. 4) is mentioned in connexion with αὐχμὸς τῆς κόμης, long hair hanging down in disorder (Σπαρτιοχαῖται, Dor. ii. p. 287.), Philostr. Imagg. ii, 24. Α φαῖος τριβῶν and the ἀνυποδήσια are ibid. i, 16 (in Dædalus) reckoned as belonging to the σχῆμα Ἀπτικίζον, comp. ii, 31. On the Macedonian and Thessalian garb §. 337, 6. 338, 1. To the Ætolian belong, according to the costume of Ætolia herself, (§. 405. R. 1) high shoes, similar to the Κρητικὰ πῆδιλα, the kausia, a high-girded exomis, and a chlamys gathered round the left arm (ἐφαπτίς §. 337). According to the vase, Millingen Div. coll. 33, narrow chitons of skins appear to have been common there. The Thessalian, as well as the Armenian costume, a chiton reaching far down, which is called in tragedy the Ætolian, a girdle around the breast, and an ἐφαπτίς which tragedy likewise adopts. Strabo xi. p. 530.

### 3. FEMALE COSTUME.

339. Among the CHITONS of the women, the DORIC and 1  
 IONIC are easily distinguished. The *former*, the old Hellenic,  
 consisted of a piece of woollen cloth, not very large, without  
 sleeves and fastened on the shoulders by clasps, usually sewed  
 together on the left side in the middle, but left open down-  
 wards according to the genuine Doric custom (as σχιστὸς χιτῶν),  
 so that both skirts (πτέρυγες) either met and were held together  
 by points, or else fell apart and were pinned up for freer  
 movement. The *latter*, on the contrary, which the Ionians 2  
 received from the Carians, and the Athenians again borrowed  
 from them, was of linen, all sewed, provided with sleeves (κό-  
 ραι), very long and in many folds. Both are frequent in works  
 of art and easily recognised. In both, for the ordinary 3  
 costume, the girdle (ζώνη) is essential; it lies around the  
 loins, and by the gathering up of the garment forms the  
 κόλπος. It is perhaps to be distinguished from the breast-  
 belt, which was usually worn under the dress, but sometimes  
 also above it, as well as from the broader girdle under the  
 breast (ζωστής) which is met with particularly in warlike  
 forms. The DOUBLE CHITON arises most simply, when the upper 4  
 portion of the stuff which is to form the chiton is folded over,  
 so that this fold with its border reaches down beneath the  
 bosom and towards the hips, where, in works of early Greek  
 art, it usually forms a parallel arch with the κόλπος before  
 mentioned. As the cloth reaches further down on the left 5  
 side than on the right, a portion here hangs over in folds  
 (ἀπόπτρυγμα), which was regarded as a principal ornament of  
 Grecian female costume; it was formed as ornately and regu-

larly by early art, as it was gracefully and agreeably by art in its highest development.

1. Female costume, Becker's Gallus i. s. 318. On the difference of the two chitons, Bottiger Raub der Cassandra, s. 60. The author's *Æginetica*, p. 72. Dor. ii. p. 280 sq. The Doric is frequently found in art (Schol. ad Clem. p. 129), in Artemis, Nike, Hebe, Iris (of the Parthenon), and the Mænads. The Spartan virgins, as distinguished from wives, were usually *μονοχίτωνες* (Dor. ii. p. 282., also Plut. Pyrrh. 17), and in this light dress served as cupbearers (Pythæan. &c. *ibid.*); Hebe was formed after them. Therefore also were the statues of Cleino the cupbearer at Alexandria (Athen. x. p. 425) *μονοχίτωνες, ῥυτὸν κρατοῦντες ἐν ταῖς χερσίν.*

2. The Ionic costume is seen especially in the muses; it does not appear altogether pure in the Attic virgins of the Parthenon; these have mostly half-sleeves with clasps (comp. *Ælian* V. II. i, 18). The *χιτῶν στολιδωτός* has a puckered border, flounces; *σύρμα, συρτός* is the tragic dress of stage queens, with the *παράπηχυ*, projecting sleeves of a different colour, and trains which were variously adorned in antiquity, especially with gold spangles.

3. *Ζώνη*, and *περίζωμα, περιζώστρα*, Pollux. On *ζώνη λῦσαι* Schrader ad Musæus v. 272. The large *κόλπος* is in Homer characteristic of Asiatic women (*βαθύκολποι*), afterwards of the Ionic costume. The girdle round the bosom is called *ἀπόδεσμος, μαστόδετα, μήτρα, μηλοῦχος, στήθεδεσμος, στρόφος, στρόβος, στρόφιον, ταινία, ταινίδιον*, mostly in the Anthology, comp. *Æsch.* Seven, 853. *Ἰκετ.* 460 with Stanley and Schütz. The *κεστός*, the embroidered, is also a ribbon for the bosom, Anth. Pal. vi, 88. comp. §. 377. R. 5.; Winck. v. s. 24. confounds it with the zone. *Æsch.* Sept. c. Theb. 571. *ἔσαι στρόφον περιβάλλονται.*

4. This costume is found in the sculptures of the Parthenon, but it is seen in greatest beauty in the torso of Ceos, Bründsted Voy. i. pl. 9., then [in the Ceres Borghese No. 3. in Bouillon Muséc des Ant. No. 6.], in the five maidens among the Herculean bronzes, one of whom is in the act of putting on the dress, Ant. Erc. vi, 70—76., M. Borb. ii, 4—7., also in the vase-painting, Maisonn. pl. 16, 5. This half upper-chiton is evidently the *ἡμιδιπλοῖδιον, κροκατίδιον* (*κροκατὸν διπλοῦν* C. I. 155. p. 249), *ἔγκυκλον* (*ἔγκυκλον ποικίλον* C. I. *ibid.*), which expressions seem pretty nearly identical in Arist. Eccles. Comp. Böttiger, Furienmaske, s. 124. Wiener Jahrb. xlix. Anz. s. 4. *Ἐπαμίς* (Eurip. Hec. 558. Athen. xiii. p. 608) seems to be only the skirt of the garment, which was fastened on the shoulder with a fibula. Comp. however Böttiger, Vasengemälde i, 2. s. 89. The name of the garment which, in Apollo Pythius, the muses, and the Caryatides of the Erechtheum, merely hangs down on the back, remains in that case undecided.

5. This is evidently the *ἀπόπτυγμα*, which was given as a third article (*ἑνός*), with two *περόναι* and the *ποδῆρης χιτῶν*, to a golden Nike. C. I. 150. p. 235. A finely dressed woman goes *πολλὰ πολλάκις ἐς ὄρεθ' ὀμμασι σκοπυμένη*, Eurip. Med. 1166. cf. Bacch. 895 sq. (935). Sappho *ἔλκηνη ἐπὶ σφυρῶν*.—The inscription quoted C. I. 155. is rich in names for female apparel. In respect of colour, it appears that garments were here *πυρ-*

γῶται (perhaps striped, comp. Athen. v. p. 196 e.), also with particoloured borders, πλατυαλουργεῖς, περιποικίλοι, both of which are very frequent on vase-paintings. Ἐμ πλαΐσιφ refer perhaps to the scutulatus textus in Pliny.

340. The himation of women (ἱμάτιον γυναικεῖον) had in 1 general the same form as that worn by men; a common use therefore might have existed. The mode of wearing it likewise followed mostly the same fundamental rule; only the envelopment was generally more complete, and the arrangement of the folds richer. The PEPLOS, which was very much worn 2 in early times, but which in the flourishing period of Athens had gone out of use, and was only to be seen on the tragic stage, is recognised with certainty, in the statues of Pallas in the early style, as a regularly folded, somewhat closely fitting upper garment (§. 96. No. 7.); we see from other works of Greek 3 art where no ægis conceals the upper part, that it was twisted across round the chest, and was there pinned together; it has often also a kind of cape in the manner of the diploidion. Women, for whom the himation generally speaking was more 4 essential than for maidens, often drew it over the head, although there were also separate veils for the head (φάριον, καλύπτρα, κρήδεμνον, rica), as well as various kinds of FILLETS (μίτρα, στρόφιον, ἀναδέσμη, vitta) and NETS (κεκρύφαλος, reticulum) for the hair.

1. Ἱμάτιον is perhaps less usual than ἐπίβλημα, περιβλημα, and especially ἀμπεχρόνη, ἀμπεχρόνιον, hence ἀναπέχρονος is synonymous with μονοχιτών. The Herculean matron §. 199. R. 7. is a model of fine ἀναβολή; but many terracottas even from Greece are still more nobly and brilliantly draped.

3. The figures of the Corinthian relief, §. 96. No. 15. especially, and in particular Pallas, Artemis and the first Charis, are to be compared with one another in order to learn the mode of putting on the peplos. Accordingly, in what is said in the Minerv. Poliad. p. 25 sqq. there are some things that require more accurate determination. The tragic writers seem to employ the word very indefinitely; in Soph. Trach. 921. the peplos is a Doric chiton, and also elsewhere.

4. Here are also to be mentioned the fillets for the forehead and hair, with reference for information to Gerhard, Prodrömus, s. 20 ff. Berlin's Antike Denkm. S. 371 ff. Special dress of a matron κόμας καθεΐσα, Aristoph. Thesm. 841., on the contrary σιάφιον ἀπολεκομένη 838. Στεφάνη is the metal plate rising high in the middle over the forehead, on the contrary στέφανος denotes the crown equally broad throughout the circumference, as in the Argive Hera §. 120. R. 2. Σφειδόνη is similar in form to the sling, στλεγγίς to the strigil. Ἀμπτυξ seems to be rather a metal ring which confines the hair, especially at the back of the head, comp. Böttiger, Vasengemählde ii, 87. Διάδημα is a fillet which is placed among the hair and of equal breadth all round the head; to be seen with especial distinctness on the heads of the Macedonian kings.

*Ταινία* is usually a broader fillet with two narrower ones at each end, well known from representations of Nike (volans de cælo cum corona et tæniis Ennius ap. Festum) [comp. Welcker Griech. Trag. S. 467. 1582] as a gymnastic honorary ornament, also as an erotic ornament (Athen. xv. p. 668 d. Welcker Schulzeit. 1831. N. 84), lastly as a decoration of tombs (Cæcilius ap. Fest.), known especially from vase-paintings. Comp. Welcker Ann. d. Inst. 1832. p. 380 sq. The twisted fillet of the athletes and of Hercules consists of several tæniæ of different colours. [*ταινία λευκή περι τῷ μετώπῳ*, Luc. Navig. 39.] *Μίτρα*, a piece of fine cloth, generally part-coloured and twisted round the head, in Dionysus and women, especially hetærae (*ἑταῖρα διάμετρος*, Pollux, picta lupa barbara mitra Juven.). *Ἰλιόλος* appears to be a plain round disc, which encompassed the head, as in the Ephesian Artemis (according to others the modius, Amalth. iii. s. 157); on the contrary, the *μηνίσκος* was rather a round cover as a protection against birds, from which many have derived the *nimbus* (the word in this sense first in Isidore; comp. Schläger dissert. ii. p. 191. Eckhel D. N. viii. p. 503. Augusti Christl. Alterth. s. 197.) of a later period.—To these ornaments for the head may be added the *περιδέραια* of the neck, the *ψέλλια* of the arms, called also *ἔφεις* from their form, *σφιγκτῆρες* (spintheres), *χλιδῶνες*, the *περισκελίδες* and *ἐπισφύρια* (also serpent-formed, Anth. Pal. vi, 206. 207.), the ear-rings *ἐνώτια*, *ἐλλόβια*, clenchi, uniones), with which art almost universally adorned the images of female deities, Hall. Encycl. iii, ii. s. 333. and so forth. Th. Bartholinus De armillis veterum 1675., Casp. Bartholinus De inauribus. Scheffer De torquibus, Thes. Ant. Rom. xii, 901.

#### 4. ROMAN COSTUME.

- 1 341. The Roman national costume, which is only met with in portrait figures and some beings belonging to the Italian belief (as the Lares and Genii), sprang from the same foundation as the Grecian. The TUNICA was very little different from the chiton, and the toga (*τήβεννος*) was an Etruscan form of the himation, which gradually received among the Romans an ampler and more solemn, but also a clumsier development. Destined at the beginning for appearance in public life, it lost therewith its significance, and was forced to make way for more convenient Grecian apparel of all kinds (*læna*, *pænula*),
- 2 but which have little significance in art. The toga was distinguished from the himation by its semicircular shape, and its greater length, which caused its ends to fall on both sides down to the ground in considerable masses (*tubulata*). The curved sweep of the ampler toga under the right arm was the sinus; a round pad was formed thereon by particular art (for-
- 3 cipibus). To this garb belonged the half-boot, CALCEUS, which
- 4 completely enclosed the foot. It was also in early times the military costume, in which the toga was made fast to the body by the Gabinian girdle; on the other hand the SAGUM,
- 5



which resembled the chlamys (together with the sagochlamys), and PALUDAMENTUM were afterwards introduced. It was a female dress, but it only remained so among the lower orders, whilst among the higher ranks a dress similar to the Ionic came in fashion, to which belonged the STOLA, consisting of a tunic with broad border (instita), the PALLA, a kind of upper-tunic, and the AMICULUM, which was often very rich, and also ornamented with fringes, and of which the ricinium was the customary mode among the women of early Rome.

1. For the history of the Roman costume, see the present author's Etrusker i. s. 261; what has been said on the cinctus Gabinus has not been correctly quoted by Thiersch, Berichte der Münchner Akad. i.

2. Statuæ pænulis indutæ are mentioned by Pliny xxxiv, 10. as a novitium inventum; they have not yet been pointed out anywhere with certainty.

3. On the toga, especially Quintil. xi, 3. Tertullian de pallio 1. Ἡμικύκλιον, Dionys. iii, 61. rotunda, Quint. &c. Bis trium ulnarum toga, Horat. Veteribus nulli sinus, Quint. Macrob. Sat. ii, 9. togam corpori sic applicabat, ut rugas non forte, sed industria locatas artifex nodus constringeret et sinus ex composito defluens nodum lateris ambi- ret. The broad band, consisting of several stripes, on the upper part of the toga, on numerous statues and busts of the later Roman period, still requires explanation. Amalth. iii. s. 256. Is it the lorum, λῶρος? See Du Cange Lex. Gr. p. 837.

6. A peculiarly Roman method of wearing the amiculum is to be seen in the so-called Pudicitæ. M. PioCl. ii, 14. Cap. iii, 44. August. 118. The apron of the servants of magistrates, which is to be seen on Roman monuments, was called *linum*. Tiro in Gellius xii, 3, 3. [Lion Tironiana p. 8.]

## 5. MILITARY COSTUME.

342. The military costume of the ancients is only met with in any completeness in early Grecian vase-paintings, and in Roman portrait statues (thoracatæ §. 199. R. 3.) and historical reliefs; works of the most flourishing period of Greek art are satisfied with indications. The HELMET was either a leathern cap, but which might also be covered with tin plate (κυνήη, καταπτύξ, galea), or the large equestrian helmet (κόρυς, κέρανος, cassis). Here again we can distinguish the helmet used in the Peloponnesus (the κέρανος Κορινθίου γένης), having a visor with eye-holes, which could be raised or lowered at pleasure, and the helmet worn in Attica and elsewhere with a short plate for the forehead (σπεράνη) and side-flaps. The solid BREAST-PLATE, (στάδιος θώραξ) contradistinguished from the ring-hauberk (στρεπτός), and consisting of two metal-plates (γύαλα), of which

the one in front was often very richly ornamented with reliefs, was usually straight below, but in Roman works shaped to the form of the body (a rule however which was by no means universal); above, it was held together by shoulder-plates, and below by a girdle round the loins (*ζώνη*); and it was suitably  
 5 lengthened by leathern stripes (*πτέρυγες*) faced with metal. The GREAVES also (*κνημιῖδες*, ocreæ), wrought of elastic tin, and which were clasped below by the ankle-ring (*ἐπισφύριον*), were often of  
 6 elegant and careful workmanship. The large BRAZEN SHIELD of the Greeks (*ἀσπίς*, clypeus), very clearly distinguished from the quadrangular scutum (*θυρεός*) of the Romans, is either entirely circular like the Argolic, or provided with indentations for holding lances like the Bœotian shield. The appearance of the Homeric winged targets (*λαιοθήια πτερόβεντα*) has become known to us through vase-paintings, which also plainly show us how the handles (*ὀχάναι*) were placed.

1. The Homeric *φάλοι* (comp. Buttmann Lexil. ii. s. 240.) may perhaps be recognised in the little upright plates which are so often to be seen on helmets in vase-paintings. On the parts of the ancient helmet, Olenine Observations sur une note de Millin. Petersb. 1808. On the different kinds of helmets Al. d'Olenine Essai sur le costume et les armes des gladiateurs. St. Petersb. 1834. 4to.

3. The Corinthian helmet is usually found on vase paintings of the old style, for example Millin i, 19, 33., [Gall. Omer. ii, 130.] in the Æginetan statues, the Corinthian Pallas, §. 369. R. 4. Poll. i, 149. *κράνος Βαλαρουγνής* by way of distinction, as other portions of armour from other places.

4. Hauberks of elegant workmanship from the tombs of Canosa (Millin); helmets, greaves and other accoutrements with sculptures (§. 311. R. 3.), Neapels Ant. s. 213 ff. M. Borb. iii, 60. [The *γύαλα*, breast and back pieces, are the earlier kind of coat of mail, Paus. x, 26, 2; Böttiger Vasengem. ii. s. 73. Hr. Rittmeister, painter at Baden, has a pair in his remarkable collection of ancient armour.] Ornamented armour of statues, Clarac, Musée, pl. 355. 356.—On *zoma*, *mitra* and *zoster* see esp. II. iv, 134. together with Aristarchus; on the *πτέρυγες* Xenoph. de re equ. 12. The arrangement of the whole accoutrements in early times is clearly exhibited especially in vase-paintings, Tischb. i, 4. iv, 20. Millin i, 39.

6. *Λαισ. πτερ.* for example Tischb. iv, 51. Millingen Cogh. 10. [Welcker ad Philostr. p. 323. 756. If the reference of this appendage of the shield to the *λαιοθήιον* is correct, then Millingen, S. Birch and others are wrong in saying that it is nowhere mentioned. Something different are the covers in Aristoph. Ach. 1136. *τὰ στράματ' ὃ παῖ δῆσον ἐκ τῆς ἀσπίδος*. Three giants have the *λαιοθήιον* in the battle in Luynes' Vases, pl. 19., also a trumpeter in Hancarville iv, 33. Paris ed., Theseus in Millingen's Anc. Uned. Mon. i. pl. 19. where it likewise occurs pl. 20 and 21, and in the Peint. de Vases pl. 49, Theseus also in Gerhard, Auscles. Vasengem. Tf. 165. and a warrior fighting against Scythians, ibid. 166.

In marble and in the Xanthian monument §. 128.\*]—A minute explanation of the armour and dress of the Prætorians (? Bouill. iii, 63, 2), Legionaries, Socii, and so forth, on Roman triumphal monuments would of course be out of place here.

## 6. TREATMENT OF THE DRAPERY.

343. A correct notion of the spirit in which ancient art 1 treated drapery in general, is still more important than the knowledge of individual articles of dress. It did so, first, in a 2 thoroughly *significant manner*, so that the choice of the costume and the manner of wearing it, constantly referred to the character and activity of the person represented; as can be shown very distinctly in the different modes of dress among the gods. Secondly, in the genuine times of art it was made 3 thoroughly *subordinate to the body*, fulfilling the destination of showing its form and motion, which the drapery is capable of doing to a greater extent, as regards time, than the naked figure, because, by the situation and arrangement of the folds, it sometimes enables us to divine the moments preceding the action represented, and sometimes even indicates the intention of the person. The draperies of the Greeks, which from 4 their simple, and, as it were, still undecided form, for the most part only received a determinate character from the mode of wearing, and at the same time furnished a great alternation of smooth and folded parts, were especially calculated from the outset for such purposes; but it also became early an artistic principle, to render the forms of the body everywhere as prominent as possible, by drawing the garments close, and loading the skirts with small weights (*χοῖσσοι*?). The striving 5 after clearness of representation dictated to the artists of the best period a disposition into large masses, and subordination of the details to the leading forms, precisely as in the muscular development of the body.

4. Προσπύσσεται πλευραῖσιν ἀρτίκολλος ὅστε τέκτονος χιτῶν ἅπαν κατ' ἄρδρον, Soph. Trachin. 765. On the so-called wet draperies Feuerbach Vatic. Ap. s. 198. Ἐγένετο τοῦ σώματος κάτοπτρον ὁ χιτῶν, Ach. Tat. i, l. Jacobs, p. 404. "The thousandfold echo of the form," Göthe. The vestes lucidæ of the early painters (above §. 134. R. 2.) are of this class. The small weights are even seen on coins. Mionnet, Descr. Pl. 65. 7.

5. Of the earlier style of drapery §. 93.; the improved 118, 4.; the later 204. R. 2. The deep and stiff folds of the drapery in the Justin. Vesta, the Barberini Apollo and the muses of Venice might perhaps, as hinted in §. 96. No. 11., be ascribable to architectonic conditions.

## C. OF ATTRIBUTES AND ATTRIBUTIVE ACTIONS.

- 1 344. By the term attributes we understand subordinate  
 substances of nature, or products of human workmanship,  
 which serve to designate the character and activity of the  
 2 principal figures. Substances and articles of this descrip-  
 tion are not connected with spiritual life in so intimate and  
 natural a manner as the human body; hence belief, custom,  
 positive institutions in general, were here necessarily laid by  
 3 art as the basis. However, on this side also the perception of  
 noble and simple form, which was inborn in the Grecian nation,  
 and the great simplicity of life came greatly to the aid of art;  
 every occupation, situation and striving of life found a char-  
 acteristic designation which was always easily recognised, in  
 certain objects derived from nature or formed by the hand of  
 4 man. In the creation also of SYMBOLS—to which belonged the  
 animals sacred to the gods, as well as their utensils and wea-  
 pons—a dawning perception of fitting, and in some sense ar-  
 tistic forms had been manifested, along with a religious fancy  
 and a child-like naïveté of thought, to which much bolder con-  
 junctions were open, than to the reflexion of later times (§. 32.)  
 5 Now, not only did early art chiefly distinguish its figures by  
 attributes, which were often very much multiplied (§. 68.), but  
 in the flourishing period of art also, the attribute was a much  
 wished for completion and closer determination of the idea  
 expressed by the human form in general; and allegorical sculp-  
 ture (§. 406.) found here many a welcome expression for ab-  
 6 stract notions. There is often united with the attribute a  
 reference to a definite transaction borrowed from religion and  
 life; in this also Greek art had the same facility of saying  
 7 much with little. The language of ancient art thence arising,  
 requires much study, as it cannot be divined by the natural  
 feeling in the same way as the purely human language of ges-  
 8 tures. Great difficulty likewise is often thrown in the way  
 of the interpretation, by the principle which belonged to Greek  
 art (comp. §. 325.), of treating in a subordinate manner, dimin-  
 ishing in size, and making less careful in workmanship every-  
 9 thing that does not refer to the principal figure. This infe-  
 riority of the accessories was generally carried so far, that in  
 figures of fighting gods and heroes, the adversaries, whether  
 merely monsters or ruder human figures, were frequently di-  
 minished,—contrary to every requirement of modern art which  
 demands more real imitation and illusion,—because the noble  
 form of the god or hero was capable in itself of expressing  
 everything by its attitude and action.

1—4. Schorn Umriss einer Theorie der bild. Künste s. 21.: "The

idea cannot be always completely expressed in the sensible form; sculpture therefore often makes use of allegory, inasmuch as it only indicates the idea as far as possible in the form, denoting what is more special by attributes." As the explanation of the attributes cannot be separated from that of the subjects, the richness of them will be only indicated here by a classified survey of the most important.

Flowers (Aphrodite, Horæ, Zephyrs); fruits, apples, pomegranates, poppy, vine, ears of corn; boughs, olives (appeasing), laurel (purifying), palms (victory); garlands, especially oak, poplar, ivy, vine, laurel, olive.

Tæniæ (honouring, distinguishing §. 340. R. 4.), infulæ, *στέμματα* (sacredness), hiketeria (olive branch and infulæ), kerykeion (§. 379.).

Phialæ (libation, symbols of prayers for plenty, and thanksgivings) with prochus (§. 298. R. 3.); cups of different kinds; crater (banquet); tripod (service of Apollo, prophecy, prizes at games); lekythos, alabastron (gymnastic force, feminine grace §. 391. R. 4.); calathos and modius (fruitfulness).

Skeptron (sovereign dignity); trident (dominion of the sea); knotted stick (shepherd life); thyrsus; torch (illumination by night, the flame of life, turning round denotes extinction, the two torches of a Persephone at Paros are referred, in the Inscr. C. I. no. 2388. V. 9, 10., the one to light, for the friends of the place, the other to the conflagration of mischance for its enemies); lance; arrow, bow (far-operating power) and quiver (contrast between the open and the shut §. 364.); tropæon; helm (navigation; more allegorically guidance in general); aplustrum (navigation).

Wheel (rapid movement, alteration); balance (§. 406.).

Cithern (peaceful serenity, contrast to the bow §. 359, 4.); flute (Bacchian pleasure); syrinx (country life); cymbals, crotals, and so forth.

Mirror (female ornament, but also, allegorically, a symbol of memory §. 398), fan, casket; bath-vessels; strigils.

Cornucopia §. 433; ægis (Zeus-like dominion over hostile elements); Gorgoneion §. 65, 3.; lightning (world-swaying power); crown of rays (an appearing deity, apotheosis).

Eagle (augury of victory, of power, apotheosis); bull (fructifying power of nature); serpent (healing and rejuvenating power of nature, fearful might of Chthonic dæmons); panther (Bacchian tumult); dove (marriage), and so on.

Griffin (destroying power of the gods); sphinx (mysterious nature).

Winckelmann's *Versuch einer Allegorie*, W. ii. s. 427. contains the chief materials for instruction in the attributes.

Speaking emblems, for example, names of magistrates indicated by divine symbols, Visconti in the *Cabinet Pourtalès* pl. 17. [Names denoted by things of similar sound, animals, plants, &c. Welcker's *Syll. Epigr. Gr.* p. 135. s. *Annali del. Inst.* xiv. p. 214. Animals allude to the names of magistrates, *Bullett.* 1841. p. 187, Demeter to Demetrius on his coins, and so forth.]

## II. FORMS CREATED BY ART.

- 1 345. The conceptions of ancient art, in its period of splendour, stood in the closest connexion with the spaces which they occupied and were intended to fill, and therefore for the most part produced a satisfactory impression by the general outlines, by their architectonics as it were, before the eye
- 2 could seize their internal connexion. The isolated statue was historically developed from the pillar; the HERMA remained as an intermediate step, inasmuch as it placed a human head on a pillar having the proportions of the human form. As life extended farther, the form became membered down to the loins: a mode of representation which was especially practised in wooden images of the gods, but has been often also preserved in
- 3 stone. The BUST, a representation of the head down to the shoulders, sometimes also with the breast and waist, was derived from the hermæ; it fulfilled its aim and was also most used
- 4 where portrait-making was required. But even the completely developed STATUE, which was destined to stand alone, did not lose altogether its architectonic relation, and expressed the laws of equilibrium by the posture and disposition of the limbs—the antique temple-image most simply, the works of perfected art in manifold and living development. Different architectonic destinations may have had more influence on the form of statues than is generally supposed. The GROUP could likewise give the solution as it were of a vehement and one-sided movement of one figure, by a corresponding figure placed opposite, inasmuch as it had its architectonic symmetry in the whole. The middle point, in which the spiritual significance was concentrated, was here rendered prominent by greater dimensions; the figures were arranged on both sides of it in a corresponding
- 6 manner. This form was already used among the Greeks for the pediments of temples, (§. 90. 118. 119.) with the figures far apart; but even the more crowded groups of later art (§. 156. 157.) present this pyramidal fundamental form. In order to attain the necessary unity, the principal figure was raised in comparison to the subordinate, beyond the natural proportion. This is most strikingly seen in the divine statues of the Greek temple-style, which carry on the palm of the hand
- 8 small figures of subordinate deities or sacred animals. The symmetrical arrangement of the figures on the right and left, was, in the antique style, mere stiff regularity (§. 90.); improved art admitted of freer alternations, and by combining the individual figures into subordinate groups (§. 118. 126.),
- 9 introduced more variety of interest. In the group, especially when it exceeded two figures, the statue approached the basso-relievo, inasmuch as all the figures usually stood in a vertical

plane, in order to be unfolded in complete view for a particular point; and at the same time that no considerable part of the space was left vacant, they were nevertheless not concealed by the limbs.

1. The pregnant aphorism: tout véritable ouvrage de l'art naît avec son cadre, holds true of ancient art especially. On the fine filling up of space in ancient works of art, Göthe, Werke xxxviii. s. 38. xlv. s. 155.

2. Comp. §. 67. There were also hermae with bronze heads on marble pillars, Cic. ad Att. i, 8. Hermathene, Hermerus and Hermeracles were denoted by a herma of these deities, but the head of Hermes might also at the same time be united with that of the other deity. So in the Hermathenæ of Cicero ad Att. i, 4. and that in the Capitol, Ardit, Mem. d'Acc. Ercol. i. p. 1., and the Hermeracleis (Aristides i. p. 35 Jebb.) PCL. vi, 13, 2. and on coins of the gens Rubria, Morelli no. 8. Gurlitt, Archäol. Schr. s. 218. gives a catalogue of double hermae. [Another Vinet Ueber den Ursprung der doppelköpfigen Bildung Revue Archéol. 1846. iii. p. 314. There were also double hermae with the same head towards both sides, Lucian de Jove trag. 43.]—The Hermes Tricephalus in the Vatican with the heads of the old Bacchus, the youthful Hermes, and Hecate, and the small figures of Eros, Apollo Aphrodite fixed on in relief (Gerhard, Ant. Bildw. iii, 41.), has reference perhaps to the custom of using hermae at the same time as shrines for finer images of the gods, Etym. M. p. 146. [A triple hermae in Villa Altieri at Rome, and a female one in the museum at Venice, the three heads similar, archaistic, with long braids of hair, a dance of the horæ around the herma. There are several Ἑρμαὶ τετρακέφαλοι at Rome near Ponte quattro capi.] The Dionysus-hermae had frequently arms in order to hold thyrsi and cups. The wooden images of Priapus were usually formed like men down to the phallos. Comp. §. 383. R. 3.

3. Busts were called *προτομαί, στήθαια*, thoraces, busti (a mediæval expression, from the busta as sepulchral monuments). It is possible that Imp. Cæs. Nerv. Trajani — imagines argent. *parastaticæ* cum suis ornamentis et regulis et concameratione ferrea (Orelli Inscr. 1596. 2518) were busts fixed into pilasters. Busts are most usually of emperors and philosophers (§. 420, 4.), but also of gods, especially those of Egypt. See Gurlitt Bustenkunde, Archäol. Schr. s. 189. A. Wendt, Hall. Encycl. xiii. p. 389.

4. It appears that the contrast of *ἀρχαία ξύανα* and *σκολιὰ ἔργα* in the much commented on passage Strab. xiv. p. 640. is to be referred hereto. Similarly Brøndsted Voy. ii. p. 163. N. [Tyrwhitt's emendation *Σκόπη* is confirmed by F. Jacobs Verm. Schr. v. S. 465 ff. and in the Rhein. Mus. 1835. iii. S. 351 f] In religious images it is a main point that they should sit or stand conveniently for adoration (*εὐεδροὶ λιταῖσι* Æsch. Seven 301). Hence also the holding out pateræ (comp. Aristoph. Eccl. 782. with Cic. de N. D. iii, 34.), and the heads somewhat inclined.

7. Examples of such statues of deities mostly colossal: Zeus Olympios and Homagyrios (§. 350) with a Nike, Hera with the lion (§. 352), Apollo with the Charites (§. 86), the stag, Catharmos (? §. 359), Athena with a

Nike in her hand. Comp. R. Rochette M. I. p 263. On coins of the Roman period deities of cities carry their chief deities in this manner.

9. The theatre likewise accustomed the Greeks to the detached position of the figures, as the grouping must have been there of the basso-relievo character, from the slight depth of the proscenium; only *ekkyklemes* presented close and imposing groups. Comp. Feuerbach Vatic. Apoll. s. 340 ff., the author's *Eumen.* p. 91. Figures arranged in a semicircle were an interesting secondary form, as the combat of Achilles and Memnon by Lycius (Zeus with the two mothers imploring him in the middle, the two combatants at the corners, eight Greek and Trojan heroes corresponding with one another between them, Paus. v, 22, 2) and the feet-washing of Odysseus, from Ithaca, consisting of little bronze figures. Thiersch, *Epochen*, s. 273. 445.

- 1 345.\* This filling up of a regularly circumscribed space was a law in RELIEF. The MASK was nearly the same in raised work, that the herma was in regard to the round statue; here also it was an architectonic purpose,—the fixing of a countenance on a surface,—that gave its origin to this form.
- 2 Of this description was the Gorgoneion fastened on walls and shields (§. 65.), whose original fundamental form, a circle, was even maintained in the free developments of the most
- 3 flourishing days of art. They also fixed masks of Dionysus in this way on walls, and in this cycle of gods, from which the mask system chiefly emanated, they knew how to produce
- 4 a regular oval form by suitable treatment of the hair, and all kinds of ornaments. Next come the SHIELDS (*clypei*), which it was a Greek custom, but especially cultivated at Rome, to
- 5 adorn with busts of celebrated men (*en médaillon*). But among the ancients the relief could never be introduced, unless it received from tectonics an externally determined surface—in architectural members, altars, grave-pillars and vessels—which it should fill up; and art always succeeded in accommodating itself with *naïve* indifference to these external conditions, and in obtaining therefrom peculiar kinds of grouping.
- 6 Such also was the case with the ROUND surfaces of mirrors and *pateræ*, which were employed in the plastic art and painting for gymnastic postures, but above all for groups of sitting or reclining figures, wherein the projecting borders were without scruple put in requisition as points of support.
- 7 Still more influence had the SQUARE compartments furnished by metopes, cippi and votive tablets, as well as the long-drawn stripes which friezes, thrones and sarcophagi presented. From thence was developed a symmetrical opposition and juxtaposition of figures (§. 93.), which only began in the time of Phidias to give way to a more diversified arrangement; but still great regard was had to a uniform employment of space (§. 118.), and, even later, an accurate correspondence of both sides of the representation was observed (as in the monument



of Lysicrates §. 128. R. 6.). A dense crowd of figures, difficult 8  
to disentangle, and divided into several grounds, first made  
its appearance on the sarcophagi of the later Roman style (§.  
207, 5.), while painting, which its means better enable to dis-  
tinguish distances, often condensed the groups more, at least  
as early as the Macedonian period, although even here, a  
composition not very different from the basso-relievo always  
continued in general use.

1. On masks, Böttiger, N. Deutscher Mercur. 1795. St. 4. s. 337. by  
Kohler, Masken, ihr Ursprung und neue Auslegung einiger der merk-  
würdigsten. Petersb. 1833. (Mém. de l'Acad. Imp. des Sciences T. ii.). In  
reference to the Bacchian masks with the beard composed of leaves of  
the *προσωπίς* and other plants, which are here ingeniously handled, round-  
ing off the oval by means of these is also to be taken into consideration.  
Feuerbach Vatic. Apollo S. 351. [Serie di mascheroni cavati dal antico  
la prima volta R. 1781. 4to. Six masks in terracotta, M. Borbon. vii, 44.]

3. On an image of the Dionysian Acratus at Athens, Paus. i, 2, 4. *προσ-  
ωπὸν ἐστὶν οἱ μόνον ἐνφυκοδομημένον τοίχῳ*. A Dionysus mask was taken for  
a portrait of Pisistratus, Athen. xii, 533 c. In Naxos a *πρὸς*. of Dion.  
Baccheus composed of vine, and one of Zeus Meilichius of beech-wood,  
Athen. iii, 78 c. A mask of this kind as a Bacchian idol on the sarco-  
phagus PioCl. v, 18.

4. Clypei of Appius §. 181. R. 3. From statesmen they also trans-  
ferred them to literary men, Tacit. A. ii, 83.; hence some of them are  
to be found in marble copies, not merely of Cicero (Visconti Ic. Rom.  
pl. 12.) and Claudius (L. 274. Clarac. pl. 162.), but also of Demosthenes  
and Æschines (Visc. Ic. Gr. pl. 30.), as well as Sophocles and Menander,  
Visc. pl. 4. 6. comp. T. i. pl. 13. The ancient clypei were of metal,  
especially argentei cum imagine aurea (Marini, Atti ii. p. 408.), but at  
the same time *γραπτοί*, picti (Macrob. Sat. ii, 3.), according to the above  
supposition §. 311, 3. in tausia. The *χάλκεος θώραξ* of Timomachus,  
also called *ὄπλον*, which was exhibited at the Hyacinthia, was perhaps a  
shield-image of this kind, Aristot. Schol. Pind. I. 6, 18. Comp. Gurlitt,  
Archäol. Schr. s. 199.

8. Comp. Göthe xlv. s. 154. Tölken, Ueber das Basrelief und den  
Unterschied der mahlerischen und plastischen Composition. B. 1815.

345.\*\* The internal principles of composition are, of all 1  
portions of art, the most difficult to express, as they are con-  
nected in the closest manner with the peculiar idea of each  
work. It is true that the fulness of significance of the mythic  
forms, the facility of completing it by personifications, the  
great number and simplicity of attributive symbols, and the  
fixed and precise signification of the attitudes and gestures  
of ancient art, lend the capability of saying much by means  
of few and simply grouped figures. As everything in this 2  
world of art found its representation in human form, and  
its simple expression in easily intelligible action, ancient art,

and especially sculpture, did not require the representation of masses of men; even in battle-pictures of the Macedonian, and in triumphal reliefs of the Roman period a few figures stand for large armies. In like manner, great distances in time and place are (as in the trilogies of Æschylus) brought under view together, and the chief moments of a chain of events, although far divided, are gathered, without external separation, into *one* frame. Thus ancient art is placed in a happy medium between the hieroglyphic picture-writing of the East, and modern art, which is directed to the immediate rendering of the actual appearance; although many of its productions, of the Macedono-Roman period, make a considerable approach to the latter tendency. But as regards the general means whereby human feeling can be roused into agreeable excitement, and this again made to subside, in a satisfactory close, into the proper frame of the soul, Greek art from an early period made itself master of these, and understood well how to employ especially the charm of contrast, at first by mere juxtaposition, afterwards by a natural development of the fundamental idea.

1. 2. Comp. Winck. W. iv. s. 178. f. [Rhein. Mus. 1834. ii. s. 462 f. 465 f. H. Brunn on the parallelism of the compositions of early Greek works of art, Neues Rhein. Mus. v. s. 321.]

3. See, on this point, besides numerous archæological notes to ancient Sarcophagi and Philostratus' Pictures, Thiersch, Kunstblatt. 1827. N. 18. Tölken Ueber das verschiedene Verhältniss der ant. und modernen Malerei zur Poesie. B. 1821. Schorn Umriss s. 26. on Pelops and Hippodamia after the description of Apollonius with the note of the scholiast.

5. The five stripes on the coffer of Cypselus (§. 57.) are filled up with mythic groups in accordance with such motives. In the fourth especially (which with the exception of Dionysus contains, like the second, 12 groups) battle scenes always alternate with groups of lovers and similar subjects. And if we arrange properly the shield of Hercules in Hesiod, (the figure of the dragon in the innermost circle; the bear and lion in the second narrow stripe; the battle of the centaurs, a choir of deities, a harbour and fishing, Perseus and the Gorgons in the third; in the fourth stripe, the city of war above the Gorgons, the city of peace opposite, therefore above the choir; the ocean as a border) we shall see that the two principal stripes are divided into one half with peaceful, and another with martial representations, which are brought into beautiful contrast with one another. Comp. on Polygnotus' pictures §. 134. R. 3.

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### THIRD PART.

#### ON THE SUBJECTS OF THE FORMATIVE ART.

346. As the formative art has the imitation of nature as- 1  
signed to it for its forms, so also it is referred for its subjects  
to matters of positive existence; neither can it create any  
spiritual beings from pure arbitrary will, but must be prompted  
and sustained by presupposition and a certain belief in their  
existence. Now, these positive subjects are either furnished 2  
by external experience, or by a world of spiritual intuitions in  
which the nation moves, that is, either historical forms or  
beings of religion and mythology, which are alone capable of  
supplying in a permanent manner the belief in a real exist-  
ence of their creations, poetry being in itself only enabled to 3  
produce it transiently. The subjects of the latter kind will be  
always the chief problem among a people endowed with a  
genius for art, because the artistic faculty can in them de-  
velope and test itself more freely and completely in all its  
creative power.

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#### I. MYTHOLOGICAL SUBJECTS.

347. The Greeks were somehow so fortunate that long ere 1  
art had arrived at external manifestation, the genius of the  
people had prepared the way for the artist, and formed be-  
forehand the entire world of art. The mystical element, so 2  
essential to religion, in which we augur and feel the divine  
existence as something infinite, and absolutely different from  
humanity, which never admits of representation but only of  
indication (§. 31.), although never completely banished (a  
thing not possible among a religious people), was however  
thrust into the back-ground especially by poetry. The le- 3  
gends which depict the secret sway of universal powers of  
nature, in images often intentionally strange and formless,  
had, even in the Homeric times, become for the most part void  
of significance; the festal usages, which were rooted in this  
soil, continued to be practised as old traditional ceremonies; but  
poetry followed the path which was necessary to it, fashioning  
everything more and more after the analogy of human life,  
with which a cheerful and confiding piety, that conceived the  
deity as a human guardian and counsellor, as a father and  
friend in every trial, could be very well reconciled. The bards, 4

who were themselves only organs of the general voice, gradually developed these ideas in a more individual and stable manner, although indeed Homer had not in this way attained the sensible definiteness which existed in the times when the  
 5 plastic art was in full splendour (§. 65.). Now, when sculpture, on its part, had improved so far as to seize the external forms of life, in their truth and fulness of significance, there was nothing more required than to express those already individualized ideas in corresponding grandiose forms. Although this could never take place without an altogether peculiar conception, without inspiration and an effort of genius on the part of the artists; the general national idea of the deity, however, existed, and served as a touchstone of the correctness  
 6 of the representation. Now, if this established and definite idea of the god, in connexion with the exquisite sense of the Greeks for the character of forms, felt itself completely satisfied, NORMAL IMAGES resulted, to which succeeding artists adhered with lively freedom, and with that correct taste, peculiar to the Hellenic nation, which was equally removed from Oriental stiffness and modern egotism. There arose images of gods and heroes, which possessed not less internal truth and stability,  
 7 than if the gods themselves had sat to the artists. All this could take place in such a way only among the Greeks, because in Greece only was art to such an extent a national activity, the Greek nation only a great artist.

3. Therefore the images of the gods seemed to the Greeks, as it were, a peculiar nation of nobler nature; if they had made their appearance in life, all others, says Arist. Pol. i, 2., would have looked like slaves beside them, as the barbarians beside the Greeks.

5. The way in which the ideals of the gods were gradually established by faithful adherence to the popular notion, is not ill detailed by Dion. Chrysost. xii. p. 210.

6. Therefore the images of the gods, especially those which by frequent imitation had become canonical, are also monuments of the religious notions prevailing at the time when they arose, and, on the other hand, the knowledge of the latter assists in determining the time of the former. Heyne's treatise *De auctoribus formarum quibus dii in priscae artis operibus efficti sunt*, Commentat. Gott. viii. p. xvi., is based on an excellent idea, which must be again taken up in a more enlarged application. Schorn *Umriss* s. 20: "These gods are human persons, but an innocence exalted above all opposition pervades their essence and their actions." Grüneisen *ueber das Sittliche der bild. Kunst bei den Griechen* in Illgen's *Zeitschr. für die hist. Theol.* iii, 2. s. 1. (a healthy corporeal organisation bears in itself elements of morality.) Comp. Tholuck *Litt. Anzeiger* 1834. No. 69. Grüneisen *Ueber bildliche Darstellung der Gottheit*, comp. Tholuck *ibid.* No. 68.

1 348. This activity was on the whole most completely devel-

oped in those gods who had been most idealized, that is, whose whole essence could be least reduced to a fundamental notion. We can certainly say of them: *they do not signify, they are*; <sup>2</sup> but this has not its foundation in that they had ever been objects of external experience, but only in the circumstance that these ideal beings had so to speak lived through the entire history of the Greek tribes which worshipped them, and bore in their character the most diversified impressions thereof. Hence they are in art corporeal in the highest degree, they have the most energetic personality. These are <sup>3</sup> the OLYMPIAN GODS, supreme Zeus with his brothers, sisters and children.

1. For what follows we have to mention as general aids: Montfaucon, *Antiq. expl.* i. (an extremely rude, but still indispensable collection). A. Hirt's *Bilderbuch für Mythologie, Archäologie und Kunst.* 2 Hefte text, the same quantity of engravings. B. 1805 and 1816 in 4to. A. L. Millin, *Galérie Mythologique.* P. 1811. 2 vols. text, 2 vols. engravings (190 plates), published in German at Berlin. Spence's *Polymetis* (a comparison of works of art with passages in poets). L. 1774. fo. We pass by the frivolous and uncritically prepared collections of mythological figures, with which the public is always imposed upon from time to time.

3. Groups of the *Twelve Gods* of Olympus (not always of the same) in the old style, have been mentioned above, §. 96. N. 16; the most important monument is the Borghese ara. A Borghese vase (*Mon. Gab.* 16. 17; now in the L. 381. Clarac, pl. 171.) exhibits the heads of the twelve gods, arbitrarily arranged as it appears, and their attributes as signs of the months combined with zodiacal constellations. Aphrodite April, Apollo May, Hermes June, Zeus July, Demeter August, Hephæstus September, Ares October, Artemis November, Hestia December, Hera January, Poseidon February, Athena March. Eleven deities assembled round Zeus, *M. Cap.* iv. 8. G. M. pl. 5, 19. [comp. *Lersch, Jahrb. des Vereins im Rheinlande* iv. s. 150.] A Pompeian picture of the twelve deities, in a row, above two *genii loci*, *Gell.* pl. 76. Heads of many gods in medallions, *Pitt. Erc.* iii, 50. [Gerhard *Ueber die zwölf Götter Griechenlands* with 4 pl. B. 1842.]

## A. THE TWELVE OLYMPIAN DEITIES.

### I. ZEUS.

349. Zeus, the god of heaven, was regarded by the ancient <sup>1</sup> Greeks as the father of all life in nature. According to the legend of the Argives he solemnized, in the genial rain of spring, the sacred nuptials with Hera; the nourishing oak and the fruitful dove symbolized him at Dodona as a god of benign influence; and in Crete his youthful history was related pretty nearly in the same way as that of Bacchus in other places.

- 2 In ancient symbolical representations, he was interpreted as a god having dominion in three kingdoms at the same time, in heaven, on earth, and under the earth. Zeus, however, did not receive his artistic form, as a god of nature, but, in ethic development, as the not less gracious than powerful sovereign
- 3 and governor of the worlds of gods and men. This union of attributes, after many less profoundly conceived notions of
- 4 early art, was advanced by Phidias to the most intimate combination (§. 115.), and undoubtedly it was he also that established the external features which all succeeding artists, in proportion to their artistic skill, endeavoured to reproduce
- 5 (comp. §. 140. R. 3. 158. R. 1.). To these belonged the arrangement of the hair, which rose up from the centre of the forehead, and then fell down on both sides like a mane (§. 330, 4.), the brow clear and bright above, but greatly arching forward beneath, the deep-sunk but wide-opened and rounded eyes, the delicate, mild lineaments round the upper lip and cheeks, the full rich beard descending in large wavy tresses, the noble, ample and open chest, as well as a powerful, but not unduly enlarged muscular development of the whole body.
- 6 From this character, which is stamped on the most and best of the statues of Zeus, there are the following deviations: on the one hand, the more youthful and softer form, with less beard and masculine vigour in the countenance, which is usually called, but without any sure ground, Zeus Meilichios;
- 7 on the other, there are heads of Zeus to be met with, which bear a certain, though still very softened, expression of anger and martial vehemence, in the more violently waving locks and more excited features, and which represent the battling, avenging, punishing god. According to Pausanias, Zeus Horkios, the oath-avenger at Olympia, with a thunderbolt in each hand, appeared the most terrible.

1. See for general information Böttiger's *Kunstmythologie*, s. 290 ff. and the continuation in the sketch only circulated in manuscript among his friends. On the *ἱερός γάμος* of the Argives, Welcker, Appendix to Schwenk's *Etymol.-Mythol. Andeutungen*, s. 267. On the Dodonæan Zeus, especially Völcker, *Mythol. des Japet. Geschlechts*, s. 83 ff., on the Cretan, Hoeck's *Kreta i. s.* 234 ff.

2. On the ancient Z. *τρίφθαλμος*, Paus. ii, 24, 5., who certainly explains him correctly. The Triopian Zeus, who plays such a significant part in the worship of the Chthonian gods, is probably the same [taken from the same Zeus].

3. Ageladas' Zeus of Ithome is supposed by Millingen (*Anc. Coins* 4, 20., comp. Mionnet, *Suppl.* iv. pl. 6, 22.) to be the standing, naked figure, with the thunderbolt in the right hand, and the eagle in the left, on Messenian coins. In the Borghese relief Zeus appears with sceptre and thunderbolt, the elegantly folded himation thrown around his breast

and loins, the beard pointed, and tresses falling on the shoulders. On the antique relief in Wilton house (Muratori Inscr. i. p. 35. Böckh. C. I. 34.) Zeus, sedent and half-draped, bears an eagle on his left hand. In the ancient vase-style, sitting, with pointed beard, holding the thunderbolt, for example §. 99. R. 3, 11., comp. the birth of Pallas §. 371., of Dionysus 384.

5. The most important *statue*—not a work however of the first rank—is the Verospi Jupiter Racc. 135. PCl. i, 1. [new article in the Opere div. ii. p. 423—25.] comp. Gerhard, Beschr. Roms ii, ii. s. 193. [The Verospi Z. is according to Payne Knight far surpassed by a statue in the possession of Mr. Smith Barry, Marbrook Hall, Cheshire.] Colossus at Ildefonso unknown. Colossal *busts* from Otricoli calculated for being looked at from below. PCl. vi, 1. M. Franç. iii, 1. Still more sublime the colossal, but much mutilated bust in the Boboli garden at Florence, Winck. iv. Tf. 1 a. Another in the Florentine Gallery, Winck. iv, 316. A fine bust at Naples, M. Borb. v. 9. A fine mask of Zeus, Bouillon i. pl. 67. Statue of Zeus, Clarac pl. 665—694.

6. A fine bust of this description from the Townley collection, in the British Museum, Spec. 31. The fine head also which stands on a trunk composed of fragments, at Dresden 142., Augusteum 39., presents similar youthful forms.

7. For instance, the torso which formerly belonged to the Medicean collection, and which has been at Paris, L. 682 [p. 3.], since the time of Louis XIV. M. Nap. i, 3. Bouill. i, 1. Clarac, pl. 312. [A torso in the Mus. del princ. Biscari p. 5. is highly praised by Sestini, Bartel's Br. über Sicilien ii. S. 135. Body of a colossal Jupiter without head, Millin Voy. au Midi de la France pl. 69, 11. Colossal herma of Zeus, of the time of the Cesars, in Sarskoezelo, Köhler in the Journal von Russland i. S. 342. Upper half figure of Zeus, Mus. Brescian. tv. 35.] The celebrated, but also doubtful cameo in the Lib. of St. Mark with the head of Z. Ægiochus (Treatises by Visconti and Bianconi, G. M. 11, 36.) exhibits love of battle, pride of victory and clemency finely blended together. A life-size statue of Z. Ægiochus in Leyden, Archäol. Intell. Bl. 1836. N. 47. The head of Z. Στρατηγός from Amastris, shows a similar bold disposition of the hair, Combe N. M. Brit. 9, 9. 10. On deviations in the form of the hair and beard of Z. Visconti PCl. vi. p. 1. 2.

350. The sitting posture of the statues of Zeus, in which 1  
the himation, which is sunk down to the loins, forms the usual  
drapery, is connected with the idea of tranquil power, victo-  
rious rest; the standing posture (ἀγάλματα ὀρθά), in which the 2  
himation is often entirely discarded, or only the back is cov-  
ered, carries with it the idea of activity; Zeus is then conceived  
as protector, patron of political activity, or as the god who  
punishes and guards with thunderbolts. Here also there is 3  
sometimes found a youthful form, in regard to which we must  
conceive Zeus as still contending, and not yet come to the  
dominion of the world. However, there is much calm even  
in the standing figures of Zeus; violent striding is not suited  
to the form of this god. The patera as a sign of worship, 4  
the sceptre as a symbol of sway, the goddess of victory in

his hand, the eagle, his messenger, and the thunderbolt, his  
 5 weapon, are his principal attributes. The wreath of wild  
 olive (κόπρος) distinguishes the Olympian from the Dodonæan  
 Jupiter, who has the crown of oak-leaves, and much also that  
 is peculiar in the disposition of the hair as well as in configu-  
 6 ration. Representations in which his significance as a god of  
 nature, a mystical reference, or his relation to the system of  
 the universe appear prominently, are comparatively rare, and,  
 for the most part, not earlier than the times of declining art,  
 or else they are borrowed from Asiatic regions. Essential  
 7 deviations are presented by the barbarian deities which were  
 merely Hellenized as Zeus.

1. A *sedent* Zeus at Olympia, also in other places, as Νικηφόρος, Victor  
 (Combe N. Brit. 6, 24. G. M. 10, 43. 177 b, 673.); marble statuette at  
 Lyons, Zeus as Olympius, Clarac pl. 397. no. 665. [Annali d. Inst. xiii.  
 p. 52. tv. D.]; Z. Ephesius, Mionnet Suppl. vi. pl. 4. no. 1. comp. T. iii.  
 p. 98. no. 282. Zeus Idæus, with Pallas on his left, on coins of Ilion,  
 M. I. d. Inst. 57.; moreover the Zeus with the eagle on his hand, who,  
 according to the coins, belonged to a Macedonian sanctuary (probably  
 6 Dion); likewise the Capitoline Zeus with the thunderbolt in his right  
 hand, the left on the sceptre, Morelli N. Fam. Inc. tb. 1, 1. Impp.  
 of Ell. tb. 2, 8. The sitting Zeus has often, as the appeased thunderer,  
 the thunderbolt in his lap, Tassie, Cat. i. p. 86. 87. no. 941. 942. also a  
 victor's crown, G. M. 9, 44. An enthroned Zeus, which also expresses  
 rest by leaning his head on his right hand, in a Pompeian picture, Zahn  
 26. Gell, N. Pomp. pl. 66. M. Borb. vi, 52. The colossal statue of Zeus  
 from Solus completely draped, with elegant footstool, Serradifalco Cenni  
 sugli avanzi di Solunto tv. 3. [Antich. d. Sicilia T. v. tv. 38.] <sup>he</sup> sitting  
 on the eagle, bronze from Oberndorf, hist. Abhdl. der Münch. <sup>or</sup> Akad.  
 Bd. v. tf. 7.

2. *Standing* (as the Z. Nemeios, Paus. ii, 20, 3.) and wrapped in the  
 himation, for example that of Laodicea having the sceptre in the left; and  
 the eagle in the right hand, on coins of concord. Less enveloped the  
 statues of Jupiter, M. Cap. iii, 2. 3. Bouill. iii, 1, 1. Clarac, pl. 311. The  
 hierat. relief PCl. iv, 2. Zeus Ætnæus on coins, Bull. d. Inst. 1831. p. 199.

The standing Z. Homagyrios of the Achæans entirely undraped, with  
 a Nike on the right, the sceptre in the left hand. N. M. Brit. 7, 15. 8, 6.  
 A standing Jupiter, with little drapery, with thunderbolt and sceptre,  
 bronze from Besançon. Cab. Pourtalès pl. 3. Often on Roman coins, un-  
 draped in front; as J. Stator; as Conservator hurling the thunderbolt,  
 with sceptre G. M. 9, 45. J. Imperator, with the right hand resting on a  
 lance, the thunderbolt in the left, with the left foot planted higher, on  
 coins of Commodus, Pedrusi v, 17. (comp. however Levezow Jupiter Im-  
 per. B. 1826. s. 13.). [J. Imperator or Urius on a coin of Syracuse and  
 in a statue from Tyndaris, Abeken in the Annali xi. tv. A. p. 62. comp.  
 O. Jahn Archæol. Aufs. s. 31. Cavedoni Bull. 1840. p. 69. 110.] On the  
 gem of the supposed Onesimus, Millin P. gr. 2., with sceptre, patera, and  
 an eagle beside him carrying a garland in its beak. Fine bronze from  
 Paramythia, entirely without drapery, with patera, Spec. i, 32. [another  
 from the same place, also naked, with chlamys however on the arm, ibid.



52. 53.]; such bronze figures are frequent, the thunderbolt is more usual than the patera, Ant. Enc. vi, 1, 2. Athenian coins on which Zeus, with thunderbolt and patera, steps slightly forward, N. Brit. 7, 1. Statue M. Cap. iii, 4. Bouill. iii, 1, 3.

3. An *unbearded Zeus standing*, with thunderbolt and ægis girded round his left arm, with the inscription *Νεῖσσοῦ*, Gemme Schlichtegroll Pierr. grav. 20. G. M. 11, 38., comp. Winck. W. v. s. 213. A youthful Z. (Tinia) with the thunderbolt on the Ficoroni Etruscan mirror, Etrusker ii. s. 44. Unbearded statues of Zeus in Paus. vii, 24. v, 24. Zeus Hellenius without beard on Syracusan coins; on Roman (Stieglitz Distr. num. fam. p. 35.); gems of this sort, Tassie, p. 84. no. 886.

4. On coins of Elis (Millingen, Anc. coins, pl. 4, 21.) Z. lets the *eagle* fly as his augury. On gems (Lappert ii, 4 5. Tassie i. p. 87.) which treat the subject sportively the eagle receives from Z. the garland which he is to carry to a favourite; he is also seen bearing the thunderbolt, with garland or palm in his beak. The eagle killing the hare or the serpent, on gems and coins, is an ancient augury of victory. Zeus as *καταιβάτης* holds the thunderbolt in his right, sitting on a rock, the eagle at his feet, on coins of the Cyrrhestians, of the time of the Antonines, Mionnet Descr. v. p. 135 sq. Burmann de Jove *καταιβάτη*. The thunderbolt lies on a throne as an idol of worship on coins of Seleucia in Syria, comp. Nonsius, Ann. Syromac. p. 267. The thunderbolt is mostly formed a *κεραυνὸς αἰχμᾶτας*, often also with wings.

5. On Elean coins the head of Z. *Olympius* with the Kotinos garland on the reverse the eagle with the serpent or the hare. N. Brit. 7, 17 sqq. Stanhope Olympia, pl. 17. Descr. de l'Egypte v. pl. 59. The Olympian Z. is also characterized by the sphinxes at the arms of the throne (Paus. v, 11, 2.), on the Parthenon, in the relief in Zoëga, Bass. i, 1. Hirt, Bild. ii. s. 121. Tf. 14, 1. (Zeus, Alpheus as man, Ælian V. H. ii, 33., Olympias, Poseidon, Isthmias).

The *Dodonæan Z.* on coins of Pyrrhus in Mionnet, Descr. pl. 71, 8. [E. Braun recognises him Dekaden i, 4, in a herma at Berlin, crowned with oak-leaves]; the female figure enthroned, with polos and sceptre, with her drapery drawn over the shoulder in the manner of Aphrodite, is certainly the Dodonæan *Dione*. Heads of Zeus and Dione are seen together on coins of the Epirotes; behind, an Epirote *βοῦς Ζεύριος λαρινός*, N. Brit. 5, 14., comp. 15. Mionnet Suppl. iii. pl. 13. Allier de Haute-roche 5, 18. The Capitoline Jove is without a wreath on the denarii of the gens Petilia.

6. Z. *Φίλιος*, as Dionysus, but with the eagle on the thyrsos, sculptured by Polyclitus, Paus. viii, 31, 2. On coins of Tarsus with sceptre or thunderbolt in the right hand, ears of corn and grapes or a cup in the left, Tölken, Berl. Kunstbl. i. s. 175. On Pergamenian coins, under this name, with a goblet in the right and sceptre in the left, Eckhel Sylloge, p. 36. Z. ithyphallic Boissard vi, 127. Clarac pl. 404. n. 692 c.; Z. with spring flowers in his crown, Panofka Z. und Ægina s. 6. Z. "*Ομβριος* showering upon the earth from a cornucopia, on an Ephesian coin of Antoninus Pius, Seguin, Sel. Num. p. 154., Eckhel D. N. ii. p. 514. J. Pluvius from the Col. Anton. G. M. 9, 41. Z. with cornucopia often on later coins. The Zeus Apomyios on gems (Winck. M. I. no. 13.) is now explained more correctly by Köhler, Masken, s. 13.

Zeus as *central point of the universe*, sitting with the thunderbolt, surrounded by the sun and moon, earth and sea and the zodiac, beautiful coin max. mod. of Nicæa, under Anton. Pius, Mionnet Suppl. v. p. 78. Similar coins of Alex. Severus, Pedrusi v, 21, 1. Zeus Serapis surrounded by planets and the zodiac, on Egyptian coins under Antoninus Pius, Mém. de l'Ac. des Inscr. xli. p. 522. pl. 1, 11. Gem in Lippert i, 5. Of Zeus as planet §. 399.

*J. Euseperantius* richly draped, with cornucopia and patera on later reliefs; on a gem of the archaizing style, Millin Pierr. grav. 3. Here a butterfly sits upon the patera. Comp. Winck. v. s. 229. *Veiled* (as a hidden deity?) in the Samian terracotta, Gerhard Ant. Bildw. i, 1.; PCl. v, 2.; Lippert i, 9.; at the same time with chaplet of oak-leaves and winged thunderbolt? M. Odesc. 33. *Winged*, Winck. iii. s. 180. Of Zeus Hades §. 397.

7. *Z. Στρατιος, Λαβρανδης*, of Mylasa and the neighbouring towns, an antique idol with double axe and lance, entirely draped, see for example Buonarroti, Medagl. tv. 10, 10. *Z. Ammon* on coins of Cyrene, Aphytis and other Greek cities, Alexandria, and Rome, on gems. *J. Azur* or *Anzur* of Terracina, without beard, crowned with rays, enthroned, on coins, G. M. pl. 9—11. *J. Dolichenus* §. 241. R. 2. *Z. Casius* §. 240. R. 1.

351. In larger compositions Zeus sometimes appears represented as a child, in accordance with the Cretan mythus, in which Hesiod had already blended and reconciled with the usual Greek notions; sometimes as securing to himself the dominion of the world by his combat with the giants (the war with the Titans, which was much earlier and much more frequently sung, not being a subject for the plastic art), whom he usually smites down with thunderbolts from his battle-chariot. Now, since Zeus, after having attained sovereign sway, seldom interferes in the perplexities of life, there only remain as greater representations his various amours, which sprang for the most part from early natural religion. In Io, who sometimes appears as a cow, and sometimes as a virgin with the horns of a cow, and in the figure of Europa carried by the bull, with her drapery fluttering round her in the form of an arch, art adhered pretty faithfully to the ancient symbolical ideas; however it brings Europa to Zeus in eagle's form, in a more lascivious relation, which, in the love of Zeus as a swan for Leda (a favourite subject of art, now become luxurious, in the Macedono-Roman period), degenerates into an almost undisguised representation of drunken voluptuousness. The intrigues of Zeus also furnished poetry and painting with materials for comical representations. The rape of the beautiful boy Ganymede forms a kind of counterpart to the story of Leda. —Among the collocations of Zeus with other deities, the Capitoline group, Juno on the left and Minerva on the right of Jupiter, is of especial importance. Figures of Victories, Fates, Graces and Hours, as *parerga* of figures of Zeus, are as it were

expositions of his sublime attributes and the different phases of his being.

1. The *infant Zeus* under the goat Amalthea, Rhea present, the Curetes making a din, on the four-sided altar, M. Cap. iv, 7. G. M. 5, 17. [The child in the lap of the nymph, and the child lying on the ground between and among the noisy Curetes M. d. I. iii, 17. Ann. xii. tv. k. p. 141. and Campana Opere di plastica tv. 1. 2.] The child beside the mother in a grotto, Curetes (Corybantes) around, on coins of Apamea, Mionnet no. 270. (Bossière Méd. du Roi, pl. 29.); the infant surrounded by noisy Curetes on Imperial coins of Magnesia and Mæonia (Mon. d. Inst. 49 A 2.; comp. §. 395.). J. Crescens on Amalthea G. M. 10, 18. J. and Juno as sucklings of Fortuna at Præneste, Cic. de div. ii, 41. comp. Gerhard Ant. Bildw. Tf. 2. Z. as a boy at Ægion.

2. *Z. Gigantomachos* in his chariot, on the famous cameo of Athenion, in the Royal collection at Naples (Bracci, Mem. degli ant. Incisori i, 30. Tassie, pl. 19, 986. Lipp. iii, 10. M. Borb. i, 53, 1. G. M. 9, 33.), of which there is a copy at Vienna (Eckhel Pierr. Grav. 13, comp. Lipp. i, 13.); on a coin of Cornelius Sisenna (Morelli Corn. tb. 5, 6.); in a fine vase-painting, Tischb. i, 31. [Elite céramogr. i, 13; Zeus with a hawk on his left hand, advances against Porphyryon, with a thunderbolt in his uplifted right hand, a vase from Vulci, engraved in Dubois Antiq. de M. le C. Pourtalès no. 123. p. 27.]; on the peplos of the Dresden Pallas. Z. hand to hand with a giant, on a paste, Schlichtegroll 23.; thus also on a coin of Diocletian, Walsh, Essay on Anc. Coins, p. 87. no. 19. On the giants, from whom Typhoeus is scarcely to be distinguished, comp. §. 396.

4. Zeus's love for *Io* the Argive priestess of Hera, and originally goddess of the moon, interestingly represented in the vase-painting, Millingen, Coll. de Cogh. pl. 46.; we see the wooden image of Hera, Io as *παρθένης βοόκερας* (Herod. ii, 41.), Z. still beardless, with the eagle-sceptre. Comp. §. 363, 2. The Io-cow guarded by Argus, on gems, M. Flor. i, 57, 3. Lipp. ii, 18. Schlichtegroll 30. comp. Moschos ii, 44. and §. 381. An interesting mural painting from Pompeii, M. Borb. x, 2. Io (as *παρθένης βοόκερας*) borne by the Nile and greeted by Egypt, who holds the Uraeus-serpent in the hand, and Egyptians, brandishing sistra. Near them sits the new-born Epaphus as Horus. [Harpocrates according to Quaranta. The same representation repeated there.] Interesting Apulian vase-painting, Argus covered all over with eyes. [Now in Panofka Argos Panoptes B. 1835. Tf. 3. Large vase-painting from Ruvo, with many other monuments. M. d. I. ii, 59. Ann. x. p. 253—66. by Cav. Gargallo Grimaldi, together with a list of the monuments referring to the subject p. 328., comp. also p. 312 ss. and Minervini in the Bull. Napol. iii. p. 42—46., who also gives p. 73. tv. 4. an Argos bifrons, who was only known from the Ægimius, with eyes over his whole body. This subject appears twice on archaic vases in the Revue Archéol. 1846. iii. with explanation by Vinet p. 309—20. The slaying of Argos also on a plate now in England, Gerhard Archäol. Zeit. 1847. Tf. 2. s. 18. See §. 381. R. 7.]

Love for *Europa*, a Cretan goddess of night and the moon (Böttiger Kunstmythol. s. 328. Hoeck, Kreta i. s. 83. Welcker, Kret. Kolonie, s. 1 ff.). Europa on Zeus as the Bull, ancient bronze statue by Pythagoras (Varro de L. L. v, 6. §. 31.) On coins of Gortyna we see Europa

borne by the bull (N. Brit. 8, 12. Böttiger Tf. 4, 8.), then sitting on the plane on the banks of the Lethæus, whose withered branches seem to bud afresh, Z. as eagle beside her (N. Brit. 8, 10. 11.); the eagle also presses close to her bosom (Mionnet Suppl. iv. pl. 10. 1.): the so-called Hebe, Lipp. ii, 16. Schlichtegroll 38., is perhaps to be explained from this E. stroking the bull, ancient coins of Phæstus, Streber Münchner Denkschr. Philol. i. Tf. 2, 5; E. on the plane, coins of Myrine (V. M.), Streber ibid. 6. 7. She is seen also on the bull with fluttering drapery, on later coins of Sidon (SanClem. 15, 152. 153. 36, 6. 7. N. Brit. 12, 6.), and denarii of the gens Volteia, Morelli no. 6. Comp. the [fictitious] picture (Achil. Tat. i, 1.) in the sepulchre of the Nasones in Bartoli 17.; the vase-paintings, Millingen Div. coll. 25. [Elite céramogr. i, 27.; an unedited one, ibid. pl. 28.]; Millin, Vas. ii, 6.; Ann. d. Inst. iii. p. 142. [Gerhard Auserl. Vas. ii, 90, Vasi Feoli no. 3. E. on the bull repeated on both sides, one from Ægina, now in Munich, an amphora from Ruvo very fine, Bull. 1844. p. 94. The Barberini mosaic in Turnbull pl. 11, and in d'Agincourt pl. 13, 8, one from Luceria, Finati M. Borbon. p. 334 The Vatican group in Clarac pl. 406. no. 695. is a Nike *βουθυροῦσα*. E. on the bull, Eros crowns her, a dog leaps before her, a youth with a garland, one with a lance, and a satyr at each side. Small amphora in E. Braun. In Turnbull's Treatise on anc. painting 1740. pl. 8. a painting in a large style, E. carried off, with eight beholders, mostly maidens.] Gems, Beger, Thes. Brand. p. 195.; Lipp. i, 14. (15. ?); Schlichtegroll 29.

Zeus as the swan embracing *Leda*. C. Fea, Osserv. sulla Leda. 1802. [ed. 2. 1821.], in which six similar statues are engraved. M. Flor. iii, 3. 4. [Millin Mag. encycl. 1803. v. p. 404.] In these statues the swan is often more like a goose, perhaps not without allusion to Priapian sacra (Böttiger Herc. in bivio, p. 48.). Ad. Fabroni on this account referred these statues to Lamia Glaucia who was beloved by a gander. Grandly conceived group St. di S. Marco ii, 5.; a perfectly similar relief, from Argos, is preserved in the Brit. Museum. [O. Jahn Archæol. Beitr. Tf. 1. s. 6. To the statues of Leda with the swan ibid. s. 2. must be added three more,—a pretty good copy in London in Lansdowne House, in the statue gallery, another at Oxford, and one from Spain Antiq. Pourtalès, no. 37.] Clarac pl. 411—13. [An injured mosaic floor at Xanthus contains the finest composition, of which there is a drawing in Sir C. Fellows, Leda stands surprised by feeling and shame, stretching out her arms, the swan picks at her blue peplos] On gems in very different postures (Veneris figuræ) Tassie, pl. 21.; Lipp. i, 16 ff. ii, 8 ff.; Eckhel P. gr. 34. —Pitt. Erc. iii, 89. M. Borbon. x, 3.

Zeus encloping *Antiope* on an Etruscan mirror, Inghir. ii, 17.; the satyr in whose form he stole upon her stands by. Z. himself also as a satyr, on gems, Lippert. i, 11. 12. Zeus as eagle carrying away *Ægina* (?), Vaseng. Tischb. i, 26. Panofka Zeus und Ægina B. 1836. On the Berlin vase Tf. i, 1. [Elite céramogr. i, 17.] Ægina is confounded with Hebe Ganymeda and cosmically interpreted, completely without foundation. Tf. ii, 6. [Elite i, 16.] from Tischbein i. 26. Panofka also refers thereto the figure sitting on the floor with an eagle, "Sun and Fire eagles," above; these gems belong to the last period of antiquity, before the body-resolving Psyche; but see Tf. ii, 4; Europa on coins of Gortys D. A. K. i, 41, 186. is Thalia-Ægina, mere sports. [Vase in the Mus. Gregor. with

the names by Melchiorri in the *Atti dell' Accad. Rom. di Archeol.* viii. p. 389—434, also in E. Braun *Ant. Marmorwerke* i, 6, together with a similar one from the Durand collection. Zeus in person, and together with the fragment of a relief of peculiar composition.] The golden shower of *Danae* in a Pompeian picture, Zahn 68. M. Borb. ii, 36. [Vase of Cav. Campana from Cære, of grand design. Danaë under the golden shower, Rv. D. enclosed in the chest, the child in her lap, Dictys and Polydectes standing before her, to whom she speaks of the feelings of a mother in a fragment of Euripides. Bull. 1845. p. 214—18.] On *Semele* §. 384.

5. Zeus and Hermes entering the house of *Alcmena*, after a farce of Lower Italy, Winck. M. I. 190. Hancarville iv. 105. Comp. the author's *Dorians* ii, 367. The same scene, but without the attributes of the gods, on the variegated vase M. Pourtalès pl. 10., Zeus mounting the ladder. On the coffer of Cypselus was to be seen the winning of Alcmena by means of a cup.

6. On *Ganymedes* §. 128. 1. Separate statues PCl. ii, 35. Piranesi 21.; M. Flor. 5. (much restored). The rape, St. di S. Marco ii, 7. Caylus ii, 47, 3. Schlichtegroll *Pierr. grav.* 31. Giving drink to the eagle, PCl. v, 16., frequently on gems, Lipp. i, 21 ff. Thes. Ant. Grec. i, v. Zeus kissing Ganymede on a Herculanean painting (or one substituted by Mengs), Winck. v. Tf. 7., comp. Luc. Dial. Deor. 5. Gan. instructed by Aphrodite, G. M. 146, 533. Clarac pl. 107—110. M. Borbon. v, 37. Impr. d. Inst. Cent. iii, 4. [O. Jahn *Archäol. Beitr.* s. 12—45. Statue of Ganymede or Paris, leaning, with thick staff, Bouill. ii, 13. The ravishing eagle of colossal size, d'Agincourt *Fragm. en t. cuite* pl. 6. Vase-painting, M. Gregor. ii, 14, 2. from Passeri in the *Elite céramogr.* i, 18, G. with trochus, as in the fine judgment of Paris an amphora in Berlin and on the vase with Pelops and Cœnomaus in Naples, Zeus running after him; Bull. Napol. v, tv. 2. p. 17. Vase from Guathia, Zeus seizing G. with trochus. Eros, Hermes, crowning the unwinged Nike; other vase-paintings are also there referred to; Gerhard *Auserles. Vasen* i, 7. G. winged pouring out, Zeus and Hera enthroned, Athena, Poseidon, Hermes; Bull. 1847. p. 90. G. serving as cupbearer on a cylix. On a large and beautiful amphora in the possession of Baron Lotzbeck [now of the Cav. Campana in Rome], Zeus, who is striding after G. has, like an Asiatic monarch, a sceptre and a broad magnificent talar. G. with trochus and a favourite bird half concealed under his cloak, is restored after another vase. On a large crater at Rome the boy fleeing, a swan eagerly pursuing him, the father with warning finger opposite; above them Zeus, Eros, Aphrodite (Rv. Dionysus. A small fragment contains ΓΑΝΤΜΗΔΗΣ and the neck of a swan.)

7. The three Cap. gods on coins of Trajan, Vaillant *Méd. de Camps.* p. 13. In a pediment (after a relief?) Piranesi, *Magnificenza*, p. cxcviii. On lamps in Bartoli ii, 9. (where the Capitoline deities are conceived as governors of the universe); Passeri, i, 29. Gems in Tassie i. p. 83. The relief Bouill. iii, 62. exhibits a sacrifice before the Capitoline temple in its later Corinthian architecture. The symbols of the three gods together on gems, Impr. d. Inst. ii, 66.

8. The throne of the Olympian Zeus was supported by Victories, the

benign head surrounded by Graces and Hours placed on the back; in the Megarian Z. (Paus. i, 40, 3.) the Hours and Fates stood in the same place. [Zeus and Nike Stackelb. Gräber tf. 18. 'Elite céramogr. i, 15. 23, or Hebe 20. 21. Z. and Hera enthroned, Hermes and Dionysus behind. Hestia and Ariadne standing before them, *ibid.* pl. 22. Childhood of Z. terracotta in Canina Tusculo tv. 53.]

## 2. HERA.

- 1 352. In several sanctuaries of Greece, which all however seem to have been derived from Argos, Hera was the female being corresponding to Zeus, the spouse of the god of heaven.
- 2 The MARRIAGE with him, which is the source of nature's bounty, constitutes her essence; in reference to it, Hera is conceived in the legends as in different stages, as virgin, bride, and spouse, also as separated from her consort and resisting him; the god-
- 3 dess even becomes thereby the goddess of marriage. As a genuine married wife (*κουριδίη ἀλόχος*) in contrast to concubines, and, at the same time, as powerful queen of the gods, she received a proud and stern character in the ancient poets; this the formative art, which did not venture to adopt the harsher features of antique poesy, retained only so far as was recon-
- 4 cileable with the noblest idea of the consort of Zeus. The principal attribute of Hera, from the earliest times, was the VEIL which the betrothed virgin (*νυμφευομένη*) draws around her as the symbol of her separation from the rest of the world; in old wooden statues it often concealed the entire figure; Phidias also characterizes Hera in the frieze of the Parthenon, by the
- 5 throwing back of the veil (the bridal *ἀνακαλυπτῆριον*). Add to this the disc, more circular in ancient idols, afterwards cut away more deeply at the sides; the former was called *polos*, the latter *stephane*; the colossal statue by Polyclitus and other older temple-statues had, instead, a sort of crown called *stephanos*, with figures of the Hours and Graces in relief. This statue held, in the one hand, a pomegranate, as an indication of the great deity of nature, in the other, a sceptre with a cuckoo on
- 6 the point. The countenance of Hera, as it was established probably by Polyclitus, presents forms of unfading bloom and ripened beauty, softly rounded without too much plumpness, awe-inspiring, but free from ruggedness. The forehead, encompassed with hair flowing obliquely down, forms a gently arched triangle; the rounded and open eyes look straight for-
- 7 ward. The figure is blooming, completely developed, altogether without defect, that of a matron who always continues to bathe, as is related of Hera, in the fountain of virginity.
- 8 The costume is a chiton, which merely leaves the neck and arms bare, and an himation, which lies around the middle of

the figure; in statues of improved art the veil is for the most part thrown towards the back of the head, or omitted altogether.

1. Böttiger, *Grundriss der Kunstmythol.* Abschn. 2. [Elite céramogr. i, 29—36, wherein most of the ideas are doubtful or undefined.]

4. Homer, *Il.* xiv, 175., besides the braided hair and the *ἐσθλόν* with the *ζώνη*, specially mentions also the Argive idol §. 68. R. 2. 351. R. 3. and the white, sun-bright Kredemnon of Hera. Of the Samian Hera of Smilis §. 69.; according to the early Greek form, Hera is a well enveloped figure, whose himation at the same time covers the head, and is elegantly held and drawn close with the hands. Thus also in the hieratic style (with Zeus and Aphrodite) on the relief in the L. 324. M. Franç. ii, 1. M. Nap. i, 4. Clarac, pl. 200. Libanius also *Ἐκφρ.* 22. (comp. Petersen, *De Libanio* ii p. 8.) speaks of the veil of a statue of Hera, in reference to the goddess of marriage. [The Hera of the Capitoline well with the 12 gods, Mus. iv, 22. Meyer and Winck. W. iii. Tf. 4.] The Sirens which the ancient image of Hera of Coronea, by Pythodorus, held in its hand (Paus. ix, 34, 2.), had also perhaps reference to Hymenæus. Hera carries a lion on her hand on a Nolan vase, probably after a religious idol, Gerhard, *Ant. Bildw.* i, 33. In other instances she has an apple or a pomegranate in her hand (on vases from Volci, Ann. d. Inst. iii. p. 147.), also on the sceptre, on the vase §. 99. No. 5.

5. The *stephane* of Hera, Athen. v, 201 c.; whence perhaps *εὐστρέφανος* in Tyrtæus; on the form comp. above §. 340. R. 4. It has always a resemblance to the front-plate of the helmet which was likewise so called. The *polos* in the Samian terracotta figure in Gerhard *Ant. Bildw.* i, 1. On the *stephanos* of the Polyclitan Hera §. 120. R. 2.

6. Here the colossal head of the villa Ludovisi especially constitutes the basis; see Winck. iv. tf. 7 b. Meyer tf. 20. Hirt 2, 5. Similar the bust at Versailles, M. Nap. T. i. pl. 5. A head in a more pleasing style from pal. Pal. Pontini now in the Vatican M. d. Inst. ii. tav. 52. Abeken, Ann. x. p. 20. A colossal head at Florence in a sterner manner (probably for distant view) with very prominent sharp-angled eyelids, Winck. iv. s. 336. The stephane has here the round excisions and knobs on the points, as is often the case; it is adorned with roses. Head of Hera from Præneste with high stephane, similar to the polos in Guattani M. I. 1787. p. xxxiii. Two fine busts at Naples, M. Borb. v, 9. [On one of these, extremely beautiful, see H. Brunn in the *Bullett.* 1846. p. 122—28.] A bust in Sarsko-Selo, [colossal, is placed above the Ludovisi one by Köhler in the *Journal von Russland* i. s. 342 sq. probably the head, which was found at Pantanello and was sent to Russia, Dallaway *Anecdotes of the Arts* in Engl. p. 370. Two other heads in Villa Ludovisi, Meyer on Winck. iv. s. 334. One with the sphendone Spec. i, 24, taken for Atys in the Prelim. Dissert. s. 73. Heads of Hera from coins, Clarac pl. 1002.]

7. As to *statues* there are none of the highest order of excellence. In Clarac pl. 414—423, there are many things that have no relation to Hera. The Barberini statue, PCl. i, 2. [Opere div. ii. p. 426.] Piranesi, Statue 22. (the head in Morghen tv. 2. 3.), has a mild expression, and a striking freedom of costume. Similar that of Otricoli PCl. ii, 20. From the ruins

of Lorium, with stephane and veil PCl. i, 3. M. Chiaram. i, 7, with crown on the forehead, veil behind. A head Impr. gemmar. Cent. iv, 5. The Capitoline, not perfectly certain, from the villa Cesi, in Maffei Racc. 129. M. Cap. iii, 8. M. Franç. ii. 3. Bouill i, 2. The Farnesian, M. Borb. ii, 61. [A colossal statue, not perfectly preserved, completely corresponding with this one, found in the neighbourhood of Ephesus. It was taken to Vienna, Kunstbl. 1838. no. 35.] That in the M. Flor. is very much restored. Bronze figure with the pomegranate and the indented stephane, Ant. Erc. vi, 3. (no. 67. can hardly be Juno). A relief figure noble in style PCl. iv, 3. A sedent Juno on coins of Chalcis under L. Verus, IIIA. Eckhel N. Anecd. tb. x, 20.

- 1 353. The representation of Hera exercising the duties of a mother is very rare; the queenly matron has banished the
- 2 mother in the conception of the goddess. In Italy the idea of Juno passed over into that of the genius of marriageable
- 3 women, which Juno was likewise called. Altogether Juno was a leading personage in the Italian mythology; a quite peculiar mode of representing her, the Lanuvian or Sospita, could not be expelled even among the Romans by Greek art
- 4 and mythology. In representations of human life, Hera appears constantly interfering as the protectress of the marriage bond, as Zeuxia or Pronuba giving away the wife to the husband.

1. A Hera giving suck (she is recognised by the stephane) in Winck. M. I. 14. PCl. i, 4; according to Visconti her suckling is Mars, as on a coin of Julia Mammæa. [Vase with Hera suckling Hercules, Bull. Napol. i. p. 6.]

2. Thus the bronze, Ant. Erc. vi, 4. with high stephane, patera and cornucopia, of a certain individual expression, appears to represent the Juno of a particular matron. On this account also the peacock, which was perhaps first consecrated to Hera in Samos, bears the empresses (Juno Augustæ) up to heaven on Roman Imperial coins, as the eagle does the emperors.

3. The costume of *Juno Sospita* is a goat skin around the body, a double tunica, calceoli repandi, lance and shield. The form was very well known to the Romans, Cic. N. D. i, 29., and frequently occurs on family coins, see above §. 196. R. 4. and Stieglitz N. fam. Rom. p. 39., often with the virgin feeding the Lanuvian serpent. Statue PCl. ii, 21. G. M. 12, 50. comp. Gerhard Beschr. Roms ii, ii. s. 229. [Mus. Capit. iii, 5., Lor. Rê, Scult. del Mus. Capit. Scala tv. 2. T. i p. 207. where the inscription on the socle, left out by Bottari, and the goat skin converted by him into a veil, are restored. Also on the large round ara in Villa Pamfili, Winck. W. v. S. 283.] Head of *J. Moneta*, with the instruments for coining on the reverse, on denarii of the gens Carisia.—H. as *queen of heaven* encircled with stars, sitting on a throne, Lipp. i, 25. Tassie, pl. 21 So-called heads of Juno on gems are rarely so in reality.

4. Hera as goddess of marriage on vases from Volci, Ann. d. Inst. iii. p. 38. On Roman monuments *J. Pronuba* stands frequently in the back-



ground between the bride and bridegroom, bringing them together, §. 429. Groupings with other deities: beautiful relief from Chios which represents Zeus and Hera enthroned, together with a third figure (Semele?), Ant. of Ionia i. p. iv. With Zeus and Athena §. 351. R. 7. Mythic collocations §. 367. R. 3. 378. R. 4. *Dione*, the goddess of Dodona, ? Specim. ii, 23., bronze figure, with a bird, which rather resembles a Numidian hen than a dove, on her head.

### 3. POSEIDON.

354. Poseidon was originally the god of water in general, 1 in so far as it could be conceived as a masculine, active principle; he was also the god of rivers and fountains, and, therefore, the horse, which from the earliest times stood among the Greeks in close relation to fountains, was his symbol. This 2 idea of the god, however, although it gave rise to individual representations in art, did not become the basis of the artistic form of Poseidon in general; for even in the Homeric poesy, 3 in regard to him the idea of sea-god prevails, and therefore, that of a deity who, although lofty and powerful, yet wants the tranquil majesty of Zeus, has rather something abrupt and violent both in his mental and corporeal movements, and is accustomed to manifest a certain wilfulness and ill-humour, which sometimes degenerate in his sons (*Neptuni filii*) into insolence and rage. Art however, from its dependence on 4 the religious worship, must necessarily revert to the common fundamental character of all gods, and soften and moderate the poetical conception accordingly; in earlier times especially, Poseidon was for the most part represented in lofty repose, and carefully draped even in combat; although, however, he was even at that time also sculptured entirely naked, and in violent action. The flourishing period of Greek art unfolded 5 the idea more characteristically (by what artists is unknown, probably in an especial manner at Corinth); it gave to Po- 6 seidon, with a somewhat more slender structure of body, a stronger muscular development than to Zeus, which is generally rendered very prominent by the posture, and to the countenance more angular forms, and less clearness and repose in the features; his hair also is less flowing, more bristling and disordered, and the pine-wreath forms for it a fitting, although not frequently used, ornament. A dark-blue, black- 7 ish colour (*κυάνεον*) is usually ascribed to his hair, often even to the entire form of Poseidon.

2. A Poseidon *γεαργός*, standing with a plough, yoke and prora in a picture in Philostr. ii, 17.

4. P. draped, very similar to Zeus, on the altar of the twelve gods;

on the vase from Volci §. 356. R. 4.; also in the combat with Ephialtes §. 143, 1.; on the contrary the Poseidon of Poseidonia was naked §. 355, 3.

5. The grandest figure in the west pediment of the Parthenon, from the studio of Phidias, standing, according to Carrey's drawing, with outspread feet, with swelling veins on the breast, §. 118. [Marbr. du C. Elgin p. 20 sq.] Of two Corinthian figures of P. on the Isthmus and at Cenchreæ §. 252. R. 3. A P. found together with a Hera at Corinth, Winck. vi. s. 199., at Ildefonso, according to Heyne's Vorles. s. 202. In Tenos there were statues of P. and Amphitrite nine cubits high, by Telesias the Athenian, according to Philochorus p. 96.

6. A head of P. which shows the disordered hair, perhaps from Ostia, M. Chiar. 24. The P. on the arch of Augustus at Ariminum of distinguished merit (§. 190, 1, ii.). The bronze of a P. standing and leaning on a kontos, of a particularly savage appearance, has very raised and wildly disordered hair, Ant. Erc. vi, 9. The head of a Medicean statue has also a very fierce character, Winck. W. iv. s. 324. Tf. 8 a. On the other hand most of the heads on coins, for example that of the Bruttii (Nöhden l.), where P. has a diadem as often occurs (Tassie, p. 180.), have a milder expression (*placidum caput*, in the beautiful and expressive passage in Virgil). [Looking over the sea on coins of Solus.] The head on the coin of Antigonus has the sublimest form, D. A. K. 52, 231. [Clarac pl. 1002. no 2723 A mask in variegated alabaster at Parma, resembling Zeus, haughty, with reed-leaves in his hair, M. d. I. iii. tv. 15, 4. Ann. xii. p. 120. Head of P. d'Agincourt Fragm. en terre cuite pl. 3, Guattani 1784. p. xiv. tv. 3. A herma of the M. Borbonico Clarac pl. 749. B.]

355. Yet the modifications of the fundamental character, are in Poseidon of all others so considerable, even in works of early Greek art, that it is not always easy to hold fast what is general. They are in close connexion with the different postures of the body. The following are the principal forms, besides the general attitudes usual in all gods: 1st, that of the god standing erect; 2d, enthroned; 3d, the naked, violently striding Poseidon, with brandished trident, the rock-splitter and earth-shaker, *ἐννοσίγαιος, σεισχύδων*; 4th, the deity draped, and swiftly but softly striding over the surface of the sea, a peaceful ruler of the realm of billows; 5th, naked, planting the right leg on a rock, a prora or a dolphin, leaning thereon and looking abroad, a victor in combat and ruling over the vanquished; 6th, half-draped, with slighter elevation of the foot, standing in tranquil dignity inclined backwards a little, perhaps an establisher and tranquilizer, *ἀσπάλιος*.

1) That of Cenchreæ with the dolphin in the right and the trident in the left hand was a P. *δέσας*, as was also the P. Heliconius with the Hippocampon in the right hand, Strab. viii. p. 384. Statue PCl. i. 33. G. M. 91. not restored in a perfectly certain manner. [Clarac. pl. 743. no. 1796. Another of the Coke collection, pl. 744. no. 1796. A. pl. 749. B. from the Bronzi d'Ercol.]

2) P. *sitting*, on coins of the Bœotians with dolphin on the right, trident in the left hand; crowned, Mionnet Pl. 72, 7. Meyer Tf. 30 D. Also on coins of Demetrius Pol. with aplustre, Mionn. Pl. 70, 9.

3) 'Ρήξει γούν ὁ Π. τῇ τριαιύγῃ τὰ ὄρη, Philostr. ii, 14. "Here the right side was drawn in and pushed forward at the same time; not the hand merely but the whole body threatened the thrust." The bursting of the mountains was in the spirit of ancient art anticipated in this picture. Comp. Claud. R. P. ii, 179. Poseidon appears exactly so, in antique style, on the numi incusi of Poseidonia, Paoli R. di Pesto tv. 58—62. G. M. 62, 293.

4) P. marching thus, with trident and dolphin in his hands, on the base of the candelabra, in hieratic style, PCl. iv, 32. G. M. 62, 297. (Similar in other hieratic works, Winck. M. I. no. 6.). [The trident on his shoulder, Mon. Matth. iii. tv. 10, 1.] Perhaps the Π. Ἐπόπτης, which Paus. mentions.

5) P. with his right foot planted on a rock, a small statue in Lord Guildford's collection; in Dresden 312. Aug. 47. [on a dolphin, another Leplat 61, August. 40, in Clarac pl. 743, 1798. 1795. and in the Vatican pl. 744, 1797.]; in the relief Zoëga l.; on the coins of Demetrius, Mionnet, Pl. 70, 10.; often on gems (Tassie 2540 sqq Lipp. i, 119.). On a prora, on Roman coins, for example those of Sextus Pompeius (§. 196. R. 4.), where he holds the aplustre in his right hand; also on gems. On a coin of Titus, G. M. 56, 296., P. as a ruler of the world has the globe as a pedestal. The statue of Anticyra has also this posture; here the foot rested on the dolphin; the opposite hand held the triæna, Paus. x, 36, 4. Lastly the chief statue of the Isthmus (Eckhel P. gr. 14.) had this attitude; here P. raises with the left hand a piece of drapery which falls upon the left thigh; a fountain flows from a rock.

6) A P. of this kind with a Zeus-like character, late indeed, but wrought after a good model, in Dresden 135. Aug. 40. P. with sea-horses, attacking in proud attitude. Coins Morelli N. Cons. tb. 24, 14. A head of P. with elegantly braided hair, *ibid.*—The P. Satrapes of the Eleans was an oriental figure, Paus. vi, 25, 6.; perhaps identical with Helios-Satrapes, Libanius, p. 293. R.

356. Poseidon has around him his own circle of beings, 1  
his Olympus, in the centre of which he stands as Dionysus in  
that of the Satyrs and Mænads, Zeus in that of all the upper  
world of deities (comp. §. 402.). He was to be seen in groups 2  
of statues, and he is now seen especially on smaller works of  
art, with Amphitrite, his spouse for the realm of waters (for  
his marriage properly so-called was according to ancient belief  
solemnized with the Earth), and all his wanton and fantasti-  
cally formed chorus. The lover of Poseidon, who gave occa- 3  
sion to the most beautiful conceptions of art, was the Argive  
daughter of Danaos, and fountain nymph Amymone, through  
whom the god caused the thirsting Argos to abound in waters.  
In the battle with the giants he shows the earth-shaking and 4  
overturning might of his triæna; which appears to have been 5

originally nothing more than a harpoon for the tunny fishing, a very considerable branch of sustenance for Greece.

2. Work of Scopas at Corinth §. 125, 5. Large group in the Isthmian temple, consecrated by Herodes, P. and *Amphitrite* in the chorus of Sea-dæmons, Paus. ii, 1. Qu. de Quincy Jup. Ol. p. 372. P. with Amphitrite in the chariot drawn by sea-horses, escorted by Tritons, on bronze coins of Corinth. P. and Amph. on a car of Tritons; the ocean nymph Doris with marriage torches, and Nereids with female ornaments come to meet them: a beautiful relief at Munich 116. Amph. sits behind P. on the pediment of the Parthenon; on the goblet of Sosias (§. 143, 3), beside him, holding a sceptre with sea-weed. Her head with naked shoulder and dishevelled hair (Neptune on the reverse driving with sea-horses) on denarii of the gens Crepereia, Patin p. 95. to which correspond gems, M. Flor. i, 85, 1—4. Also on the arch at Ariminum. P. in a chariot yoked with sea-horses, encircled by Tritons, frequently on gems (many of them new), Lipp. i, 120—122. Tassie i. p. 182. Hirt Tf. 2. P. in his sea-chariot, a splendid stone, Semilasso in Afrika iii. S 213. On the sea-horses Voss. Mythol. Br. ii. s. 184. 221 ff.—A very fine bronze of P. in the possession of Lord Egremont seemed to me to have held the trident in the left and the reins in the right hand. Amalth. iii. s. 259. [P. and Amphitrite with the names on a quadriga, 'Elite céramogr. iii, 15.; P. guiding winged horses, Hermes, a goddess, Gerhard Auserles. Vas. i. 10, 'Elite iii, 16; P. in a quadriga, around him Tritons, Nereids, Eros on sea-horses and dolphins, a mosaic floor, Montfaucon Supplém. i. 27; P. and Amphitrite, Zoëga Bassir. tv. 1.; P. with trident and a fish, Gerhard ibid. tf. 11. 'Elite iii, 4. P. also thus, Athene, Hermes iii. 13; P. handing the fish to a youth (Pelops?) 'Elite iii. 6. 7. 8. P. Amphitrite, with names, and . . . ΩNH, sitting on a vase, a nymph, ibid. pl. 27. P. with tripod and fish and Dionysus, both riding on bulls, Gerhard Tf. 47.]

3. P. and *Amymone*, a group of statues at Byzantium, Christod. 65., in which Amym. sat and P. presented to her as a bridal gift the dolphin, the symbol of water. Picture, Philostr. i, 8. where P. drawn by sea-horses comes and surprises her, similarly as in gems, Bracci tv. 100. comp. Welcker, p. 251. On others he presents her with the rock-fountain itself, Impr. dell' Inst. i, 64. On the mural painting M. Borb. vi, 18. Amymone, scared by the Satyr, takes refuge in the arms of P. Differently again on vase-paintings, Millin ii, 20. G. M. 62, 294.; Böttiger, Amalth. ii. s. 286.; Laborde i, 25. [M. d. I. iv, 14. 15, Cav. Gargallo-Grimaldi, Ann. xvii. p. 38. P. pursuing Amymone Gerh. Auserl. V. i, 11, 3. 65, 2. 'Elite céramogr. iii, 20—22. P. stands before her and presents a fish to her 25, she has received it, 23. 24., he speaks to her as she sits on a vase, 26. P. Amymone, Aphrodite, Eros with names, 27. Two vases with P. pursuing Amymone, in Barone's coll. Naples, described by Minervini Bull. Napol. ii. p. 61. Ibid. there is p. 57. tv. 3. a remarkable vase from Basilicata, P. and Amymone as it were enthroned under a water arch, a thalamus as Philostratus describes it Im. ii, 8. P. and Amymone Gerhard Etr. Spiegel i, 64] Amym. with trident and pitcher, a gem in Wicar G. de Flor. i, 91. P. also appears as a ravisher of virgins on coins of Cyme (Cab. d'Allier de Hauteroche, pl. 13, 27.) and Adramyttion (Eckhel Syll. tb. 4, 3.). [P. pursues AIΘPA, who carries a basket, M. Gregor. ii, 14, 1.

Gerhard Auserl. V. i, 12., 'Elite iii, 5.; *ibid.* pl. 19; the basket standing on the ground; she is surprised at her household work.]

4. P.'s combat with Ephialtes (§. 143, 1). [The vase in Millingen *Anc. Mon.* i, 7. 8, also *D. A. K.* i, 44, 208. 'Elite céramogr. i, 5. Another in Millingen pl. 9. 'Elite i. 6.] Neptune, NE□VNVS, splitting mountains, Cornelian from Volci, *Cent.* iii, 3. P. on horseback fighting with the giant Polybotes, *Paus.* i, 2, 4. P. pursuing Laomedon, an Etruscan bronze-work, *Inghir. Mon. Etr.* iii, t. 17. *Ragion.* 5.—P. as a subordinate figure with Europa (§. 351. R. 3.), and at the killing of the Gorgons by Perseus (§. 414). Contest with Pallas §. 371. P. enthroned in his empire, and welcoming Theseus, presents a crown to Amphitrite (*Paus.* i, 17, 3.). Vase from Volci, *M. I. d. Inst.* 52. Explained in the same way after Brøndsted, *Ann.* v. p. 363. Panofka. [Luynes Vases p. 21. 22. cf. *Ann.* xii. p. 253. Achilles taking leave of his grandfather Nereus. 'Elite céramogr. iii, 9. 10.] At the combat with Pityokampes §. 412.

5. On the triæna, fuscina, Böttiger *Amalth.* ii. s. 306. *λογχάς* in Sophron's *Thynnotheras* *Etym. M.* p. 572. The triæna appears on coins of Tarentum (*R. Rochette's Lettre à Luynes*, pl. 4, 37.) as a tunny harpoon. P. as guard of the tunny-fishing, sitting on a rock, on Byzantine coins. P., Hercules and Hermes, as protectors of a tunny watch-tower, in the antique vase-picture in Christie, *Gr. Vases*, pl. 12. p. 81. [G. M. no. 466. 'Elite céramogr. i, 14. Rathgeber in the *Zeitschr. f. A. W.* 1839, S. 333 ff. mostly after the sitting Hermes on coins of the sea-port Carteia. De Witte saw on a vase of Sir E. Lyon's at Athens, an angling Hermes, and stated that he knew also of another vase with this representation. A singular sardonix in the Engr. of the princ. statues, busts, &c. of A. Blundell ii. pl. 151. with the subscription *Mercurius piscator manium*. The supposed Mercury, naked, with chlamys, without any attributes, holds by a band round his outstretched arm, a man of equal size, half risen out of the earth; another similar figure rises out of the ground.] The tunny which P. here holds in his hands he presented to Zeus giving birth to Athena, in an ancient painting in the temple of Artemis Alpheioa at Pisatis, *Athen.* viii. p. 346., comp. with *Strab.* viii. p. 343.—Throne of P. on a relief in S. Vitale at Ravenna, *Treatise* by Belgrado, Cesena 1766. *Montf. Suppl.* i, 26. G. M. 73, 295.

#### 4. DEMETER.

357. Demeter, who is connected with Poseidon in the sys- 1  
tem of the twelve deities here followed, as well as in several  
mystical forms of worship, is nourishing nature conceived as  
a mother. The essential, fundamental feature of her wor- 2  
ship and mythus is, that she is imagined in relation to a child  
whose loss and recovery are completely calculated to unfold  
every phase of the maternal feeling. This character and this 3  
relation, conceived in a purely human fashion, were laid by  
improved art as the basis of its representations, after early art

had attempted to express mystical notions of natural relations  
 4 in sometimes very singular shapes. Although there were also  
 in Sicily famous statues of the goddess, the development of the  
 ideal of the mother and daughter probably belonged principally  
 5 as late as that of Praxiteles. In the temple of initiation at  
 Eleusis, there was probably a chryselephantine statue of the  
 6 former goddess. Demeter appears more matronly and mother-  
 like than Hera, the expression of the countenance, the back  
 part of which is concealed by an upper garment or a veil, is  
 7 softer and milder; the form appears, in completely envelop-  
 ing drapery, broader and fuller, as becomes the mother of all  
 (παμμήτωρ, παργενέτειρα). The crown of corn-ears, poppy and  
 ears of corn in her hands, the torches, the fruit-basket, also  
 8 the swine beside her, are the most certain attributes. The  
 goddess is not unfrequently seen enthroned, alone or with  
 her daughter; yet we are equally accustomed to see the fruit-  
 scattering deity striding along over the earth.

1. Creuzer, *Symbolik* Th. iv. The great antagonism in the history of Greek religion, between the worship of the Chthonian and the Olympian gods, is reconciled in the plastic art so as that the peculiar feelings of the former have found therein no correct expression.

3. Of the black D. at Phigalia §. 83. R. 3. Early allusive representations: D. (or Cora?) with Zeus as serpent, on coins of Selinus, Torremuzza tb. 66, 6—9. D. encoiled by a serpent, her feet on a dolphin, coins of Parion in Millingen, *Anc. Coins*, pl. 5, 10. (where there is a different explanation; according to R. Rochette p. 412. the figure is Thetis.)

4. According to Cic. *Ver.* iv, 49. there were at Enna several statues of D. together with Cora and Triptolemus. Plin. xxxvi, 4, 5.: *Romæ Praxiteles opera sunt Flora (i. e. Hora), Triptolemus, Ceres in hortis Servilii.* D. with Persephone and Iacchus at Athens by Prax., Paus. i, 2, 4. In the archaising reliefs D. wears above her chiton and peplos a wide himation and a veil, a chaplet of corn-ears, corn-ears and poppies in her right, and the sceptre in her left hand. Strong κρηπίδες distinguish the wandering goddess.

5. The descriptions of the mystic *φαταγωγία* and *ἐποπτεία* point at such a statue, especially Themistius in obit. patr. p. 235. Petav. A fragment of a marble statue, head and breast, but very much restored, was brought to Cambridge from the inner propylæa at Eleusis (*Un. Ant. of Att.* ch. 3.), where it originally stood leaning against a pillar; it is provided with a calathos and gorgoneion (*Od.* xi, 632.), and has the hair slung behind through a ring. Copied before in Spon (*Voy.* ii. pl. 216 sqq.) and in Fourmont's Papers, now in Clarke, *Greek marbles* dep. in the publ. libr. of Cambridge, pl. 4. 5. (comp. Lord Aberdeen, p. 67.) and M. Worsl. i. p. 95. According to Hirt a cane-phoros?, according to Gerhard *Prodr.* s. 87. Demeter-Cora Comp. Coll. Torlonia iii, 23. Clarac pl. 443, 812. [Testimonies of different authors resp. the col. st. of Ceres, Cambr. 1803. 8vo. There is a Medusa on the breast of a painted figurette in Stackelberg

Gräber Tf. 57, 1, which he erroneously calls Athene. The goddess has a high head-dress like Demeter in Panofka's Terracotten des Berl. Mus. Tf. 53, here adorned with plants.] With an inscription of the time of Hadrian, C. I. 389. Kunstbl. 1831. No. 86.

6. The distinction between D. and Cora in the heads of coins is difficult. It is certainly D. (as Πυλαία) on the coins of the Amphictyons with the back of the head enveiled, Mionnet, Pl. 72, 5. Cadalvène, pl. 2, 18., perhaps also the one on coins of Metapontum [Winck. W. iv. S. 119.], with the veil, Mionnet, Pl. 64, 6. Empr. 152. comp. R. Rochette, Lettre à Luyne, pl. 34. 35. Cora is certain from the legend on coins of Agathocles (Empr. 332.) with hair flowing down, and as Κορη Σώτειρα on large bronze coins of Cyzicus (Descr. 191 sqq.), with very slender neck, necklaces and ear-rings, hair gathered into a knot over the neck, and a garland of ivy and corn-ears. The fine heads on coins of Opus (Empr. 570.) and Pheneus (662 sqq.) are doubtful, likewise the head on coins of Syracuse (300.) with the hair pinned up behind, as well as the head on coins of Segeste, Nöhdén 8., with the hair-net round the back of the head, and the ear of corn. [Clarac. pl. 1002. 1003. no. 2725—2736.]

7. [Theocritus vii, 157. δῶρα γὰρ καὶ μάκωνος ἐν ἀμφοτέρεσσιν ἔχοισα.] Clarac pl. 424—438. The St. Petersburg statue pl. 431, 779 is interesting. Cora? Certain statues of D. are rare. A colossal one with restored attributes PCl. ii, 27. M. Franç. iv, 11. Bouill. i, 3. M. Nap. i, 69. Hirt 3, 6. That in M. Cap. iii, 9., as well as G. Giust. i, 29. 30. very much restored. The one in the Louvre 235., certain, but perhaps a portrait. Perrier 70. Borgh. St. 9, 10. Bouill. i, 6. Clarac, pl. 279. Two other Borghese statues Bouill. 4. 5. comp. iii, 5, 5. Statue in Berlin, Cavac. Racc. i, 53. Amalth. ii. s. 357. In Naples, Gerhard N. Ant. s. 28. Roman ladies as Demeter and Cora §. 199. R. 7. 205. R. 4. A standing Demeter of noble form on coins of Sardis, N. Brit. ii, 10.—In terracottas from Magna Græcia, particularly at Berlin, Demeter has the modius on her head, the un-veiled cista in her left, a pig in her right hand, sometimes also a part of her drapery like Triptolemus. Comp. Göthe xlv. s. 211. R. Rochette M. I. p. 336. D. in magnificent costume, standing with large torch and fruit-basket. Wall-painting, M. Borbon. ix, 35.

8. D. enthroned, with serpent at her feet, torch and corn-ears in her hand, on a denarius of Memmius Quirinus who introduced the Græcia sacra Ceres into Rome. D. enthroned with small torch and corn-ears, if not a restoration, Guattani 1787, Clarac pl. 433. no. 786. Relief in the M. Pourtalès pl. 18. Procession to D. with modius and flowing hair and Cora with hair gathered up. The enthroned D. in a picture from Pompeii is richly furnished with attributes, Zahn 25. M. Borb. vi, 54. D. with corn-ears, serpent, ant, moon, enthroned, Gori Gemmæ astrif. i, 109. comp. 107. Statue of D. enthroned with swine and cow, Mon. Matth. i, 71. Terracotta figures of both the goddesses (τὼ θεῶ), also with Iacchus in the middle, from Præneste, in Gerhard Ant. Bildw. 2—4.

D. striding along, holding two torches before her, with fluttering drapery, on imperial coins of Cyzicus. In the same way on denarii of the gens Vibia, with the sow beside her. D. with torches and corn-ears, rapidly borne along by a bull, Lippert. Suppl. 68.

[ΔΕΜΗΤΕΡ in a quadriga, guided by Apollo and Artemis, Hermes and

perhaps Athene, in a manner which characterises numerous representations and which still requires explanation; they refer as it seems rather to the worship than the mythus, vase from Volci, Gerhard's *Auserles.* V. i, 40. Similar *tf.* 53, taken for Cora, and *tf.* 76.]

- 1 358. The further development of the character of Demeter, as well in art as in the worship, depends on the relation in which she is conceived to her daughter. In the rape of Cora she is imagined as an enraged and heavily afflicted deity, who pursues the ravisher with torches in her hands, and flying drapery, in a chariot yoked sometimes with horses, generally
- 2 with dragons. From this violent carrying off is to be distinguished the annually renewed leading down of Persephone,
- 3 and her separation from her mother. In contrast to these scenes stand the rising up of Cora from the earth, and her ascent to Olympus, usually under the escort of the Hora of
- 4 spring. The distribution of the blessings of Demeter is conceived as contemporaneous and closely connected with the ascent of Cora; *TRIPTOLEMUS* receives them from the now appeased and gracious goddess, and on his dragon-car he scatters them over the earth. *Buzyges*, a hero of agriculture closely related to *Triptolemus*, also appears in connexion with
- 6 the goddess. The daughter of Demeter, *CORA*, has attained little individuality in art, but is for the most part determined by the more clearly characterized beings with whom she
- 7 stands in relation. On the one hand she is only a Demeter in tender youth and virgin attire; on the other she is, as the consort of Hades, the stern empress of the nether world, a Stygian Hera; but after her return to the upper world she is in mystic religion the bride of Dionysus (*Liber et Libera*), from whom the crowning with ivy and the Bacchian escort
- 8 pass over to her. The mystic *IACCHUS*, the child of dark origin, at the breast of Demeter, was a strange conception of ancient art.

1. Numerous sarcophagi (in which the subject is taken as hope of immortality) exhibit, either in *three* groups, the flower-gathering, the rape and the pursuit, or merely *two* of them. See Welcker *Zeitschr.* i, 1. with the appendix, *Ann. d. Inst.* v. p. 146. Sarcophagus at Barcelona, Laborde *Voy. Pitt.* T. i, 2. Welcker *Tf.* i, 1. 2. 3. A fine sarcophagus of this description at Mazzara, in Houel i. pl. 14. (*Buzyges* also present as a ploughman). *PCL.* v, 5. *G. M.* 86, 339. (much restored); *M. Cap.* iv, 55. *Hirt* 9. 5.; *Zoëga* *Bass.* 97. *Creuzer.* *Tf.* 12.; *G. Giust.* ii, 79. 106. 118.; *Bouill.* iii, 35. *Clarac* pl. 214. from the Villa Borghese (*D.* here sits on the stone *Agelastos*); *Amalth.* iii. s. 247. [The sarcophagus at Aix-la-Chapelle *Jahrb. des Alterthumsverein in Bonn.* v. *Tf.* 9. *Ulrichs* s. 373; that in Cat-tajo in *E. Braun's Ant. Marmorwerken* ii, 4. There is one also in *Raffa-dale*, eight miglie from Girgenti, in the principal church; a fore side fixed in with other reliefs on the front of the palace of the V. Massimo near the Lateran, and another in London in the possession of the architect Soane,



Descr. of the House and Museum—of Sir J. Soane L. p. 43. In painted vases the subject is represented by that of the Hope gallery in Millingen Anc. mon. pl. 16. Dubois Maisonn. pl. 20, agreeing, if not the same, with Tischbein iii, 1; one in the M. Etr. du Prince de Canino no. 1690. (Pluto carrying off Persephone, Rv. Heracles); the cylix from Vulci M. Gregor. ii, 83, 2, the rape inside, with Pluto on both sides without, to whom a pomegranate blossom is presented by a youth on the one, and a pomegranate on the other, Ann. xvi. p. 141; Cav. Gargallo in 1842 saw the rape on two vases at Anzi in Basilicata; behind Pluto Demeter with the torch crossed-formed above, beside him a winged charioteer. Pluto pursues three goddesses on a Biscari vase, Berliner Kunstbl. 1829. s. 68. On an Etr. vase the rape and scenes in the infernal world, Archæol. Zeit. 1846. s. 350.] The Homeric hymn which represents the Eleusinian legend, forms the basis in great measure. Subordinate parts are played by Pallas and Artemis (V. 426.), Hecate, Helios, Hermes, the nymph of the *καλλιχόρος πηγὴ*, of the *φρέαρ ἀνδίνον* (Cyane from Sicily according to others), Gæa, Styx, Acheron, different Erotes (according to others Hesperus and Phosphorus). On coins of Enna (HENNAION) Demeter is seen kindling the torch, and then pursuing Hades in a car with horses (the earlier representation), N. Brit. pl. 4, 5. The pursuing, torch-bearing D. in the dragon-chariot is to be seen on coins of Athens, Stuart, Ant. ii, 2 vign., imperial coins of Cyzicus, Nicæa and Magnesia (where she is in very wild agitation); also on denarii of the gentes Vibia and Voltea. In a Borghese statue (?) Clarac pl. 433. no. 787. Hades and the struggling Cora in the quadriga, a serpent darting its tongue from the ground, on imperial coins of Sardis and other Asiatic cities. Picture of the descent, Bartoli Nason. 12.

2. According to Pliny Prax. sculptured Proserpinæ raptum, item Catagrusam, that is, Demeter attending Persephone to the nether world and dismissing her. [Bringing back her daughter, so that there is no other difference than between mythus and signification.] This is evidently the subject of the vase-painting in Tischbein iii, 1., more complete, Millingen Un. Mon. i, 16., where the separation is perfectly tranquil and friendly.

3. On the relief, Bartoli Adm. 53. 2d Ed. Hirt 9, 6. G. M. 87, 341. the calling her out of Hades stands opposed to the rape as commencement of the *ἀνδός*; the Hora of Spring is present, for it is the time of *Ἀνθεστήρια*. [Ibid. M. di Mantova i. tv. 3. cf. H. Brunn in the Rhein. Mus. iv. s. 471 sqq.] So likewise on the splendid vase R. 4. Hora is with Persephone in the *ἀνδός*. On a coin of Lampsacus Cora rises out of the earth, crowned with ears of corn and vine-leaves, Millingen Anc. Coins 5, 7.; in like manner she ascends in presence of Hecate, Hermes and Demeter, whose names stand beside them on a vase in Naples, Millingen p. 70. Reliefs which represent the bringing back of Cora (?), Gerhard, Ant. Bildw. i, 13. Neapels Bildw. s. 110. [The reliefs certainly not; perhaps the archaic painting. Gerh. Auserl. V. i, 73, and the more modern one i, 76, but to which Triptol. i, 75. does not belong as the reverse, but Hercules crowned by Nike, Roulez Mélanges iv, 7 p. 572.] Volcentine vase-paintings, Gerhard Ann. d. Inst. iii p. 37. Reunion of the two goddesses on coins of Anton. Pius (Lætitia) G. M. 48, 340.

4. The sending forth of Triptolemus appears particularly beautiful [on a metope of the Parthenon according to Carrey's design. Brøndsted

Reise ii. s. 209. Tf. 47, 13.], on the Poniatowsky vase, see Visconti, *Le pitture di un antico vaso*. 1794. Millin *Vases* ii, 31. G. M. 52, 219. Creuzer *tf.* 13. Böttiger, *Vasengem.* viii. and ix.: at the top Zeus, to whom Hermes announces the completion of the event; then Cora in the *Δουδος*; below, the plenty-showering D., Tript. resembling Dionysus, and the daughter of Celeus. Other vase-paintings represent the expedition of Tript. more simply (wherein the attributes point more to Apollo's return from the Hyperboreans [this is rightly contradicted by Panofka *Cab. Pourtales* p. 86.]). See Tischb. i, 8. 9. iv, 8. 9. Hancarv. iii, 128. Laborde 31. 40. 63. Millingen *Un. Mon.* i, 24. Panofka M. Bartold. p. 131. especially the Nolan vase, M. I. d. Inst. 4. Ann. i. p. 261. with the names *Δημήτηρ, Τριπτολεμος, Ἑκάτη*, and the Volcentine one, Inghir. Pitt. di vasi fittili 35.; with *Δεμήτερ, Τριπτολεμος, Περσφάτα* (that is *Περσέφαστα*). Among the magnificent vases of Tript. we may refer to that in the M. Pourtales from S. Agata de' Goti pl. 16, Demeter, Tript., Cora, Artemis and Hecate, according to Panofka, Phoebe, Hilaira, Rv. Dionysus [as occurs frequently], the Gualtieri vase in the Louvre, Tr. at a roe-chase, combat between Erechtheus and Eumolpus?, an oxybaphon from Armentum at Naples. [Volcentine vases in Gerhard *Auserl. Vas.* i, 43. Tr. alone, pl. 46. 75. between Demeter, Cora, Dionysus-Hades, in black figures, pl. 41. Tr. guided by Hermes, pl. 42. 44. with Dem. Cora, Hades, pl. 43 between two mortals. Among the surrounding goddesses perhaps here and there such as Theoria, Mystis, Telete, &c. A fine Triptolemus vase also Vasi Feoli no. 1. Second. Campanari *Descriz. dei Vasi rinvenuti nell' isola Farnese* (ant. Veii) 1839. tv. 4. p. 25. Before the temple of Eleusis, indicated by two Doric columns, Demeter, with 4 poppy stalks in her hand, pours out a farewell draught to Triptolemus, who has received six corn ears; the chariot winged, the figures finely draped, Tr. with a look of feminine grace, the drawing singularly beautiful. There is a fine Tript. vase in the Campana collection at Rome, perhaps the same. An archaic one in Bassaggio (1847). Tr. with a corn-ear stands between Dem. and Cora, each with a blossom. Campana *Op. di plastica* tv. 17., Demeter sitting, with serpent, torch, cista, Cora and Tript. standing, both with torches.] The giving of the grain to Tript. (who is here a kind of Hermes), under the superintendence of Zeus, is very simply but ingeniously conceived, on the round ara from the Colonna palace, Welcker *Zeitschr.* i, 1. Tf. 2, 1. s. 96 ff. Creuzer Tf. 37. together with the different explanation s. 16. [Guigniaut *Rél de l'Antiq.* pl. 84. no. 551 b. Explic. p. 226.] Tript. with the petasus of Hermes, riding in the dragon-car, coins of Athens, N. Brit. pl. 7, 3. comp. Haym i, 21. Tript. in the car of winged dragons, scattering grain from his chlamys, on imperial coins of Nicæa (beautiful, Descr. no. 233.). Hunter *tb.* 9, 4. The same figure appears as a Lydian hero, Tylos, on coins of Sardis (Ann. d. Inst. ii. p. 157.) (at Xanthus Thylos killed by the dragon, restored by an herb. Plin. xxv, 5.); and also a Tript. with Punic legend is to be found on a gem, Impr. d. Inst. ii, 37. D. enthroned, Tript. departing in the dragon-chariot, Lipp. i, 111. The Mantuan vase (§. 264. R. 1.) represents D., as goddess of fertility, issuing with Cora from a grotto, then in the chariot with Tript. and greeted by the Horæ. [H. R. G. in the *Kunstbl.* 1827. s. 375.] On Germanicus-Tript. §. 200. R. 2, c. [Brøndsted *Reise* ii. s. 212.]

5. D. and Buzyges (or else Triptolemus) on a paste, Schlichtegroll

39. D. head, on the reverse a yoke of oxen, on denarii of the gens Cassia.

6. 7. Heads of Cora § 357. R. 6. [The sedent colossal figure of black marble, with the modius on her head, known as Cybele, of whom it has not the slightest indication, seems to be Cora. Cora sitting, in life size, a pomegranate in her left hand, a flower in her right, a wall painting from a tomb at Nola, forwarded by D. Schulz to Berlin. Heads from coins Clarac pl. 1003. no. 2737—2747. Among the small clay figures from tombs, such as Pallas, Aphrodite, Demeter, we often also find Cora, holding an apple on her breast, or sitting with a goblet in which there are apples, for example in the fine collection of the Duca di Sperlinga at Naples. Comp. Gerhard Ant. Bildw. Tf. 96—99.] Persephone beside Hades §. 397. With Dionysus in double hermæ §. 383. R. 3. On a concord-coin of Cyzicus with Smyrna, Mionnet, Descr. 195., Cora, crowned with ivy, holding a torch, on a car drawn by centaurs in Bacchian procession. The large Vatican cameo (§. 315. R. 5.) likewise represents Cora, with ivy crown and ears of corn, beside Dionysus in the centaur-chariot. A vase from Volci represents Dionysus in the early style, between two burning altars, beside which stand Demeter making a libation, and Cora with torches, Inghir. Pitt. di vasi fitt. 37. Another, Micali tv. 86, 4. Cora crowned with ivy, in a chariot, attended by Hermes, Dionysus in advance, satyrs frolicking around. The Athenian sarcophagus, Montf. i, 45, 1. exhibits D. sitting between Dionysus and the restored Cora, and the departure of Triptolemus at the same time [by De Boze in the *Mém. de l'Acad. des Inscr.* iv. p. 608, now in Wilton House Gerhard Ant. Bildw. Tf. 310, 1. Return of Cora *λευκίππος* ibid. Tf. 316. 317.]. Comp. §. 384. R. 3. The Horæ are Persephone's playfellows, when the Moiræ and Charites escort her up. Orph. Hymn. 43. (42), 5.

8 D. with a child, Iacchus or Demophon, at her breast, Athenian coins. N. Brit. 7, 7, comp. Gerhard Prodr. s. 80. Iacchus as a boy beside her §. 357. R. 8. [Demeter, Cora and Iacchus in the posterior tympanum of the Parthenon. Iacchus as a boy Gerhard Tf. 312, as a youth Tf. 313. Iacchus in the lap of his mother, in the small frieze figures from the temple of Athene Polias at Athens.]

*Symbols* of Demeter, torches and ears of corn, gracefully united on coins of Thebes, N. Brit. pl. 6, 9. On the cross-wood of torches, Avellino, Ann. d. Inst. i p. 255. Torches entwisted with serpents on coins of Cyzicus, G. M. 106, 421. Sunk and raised torches in the service of Demeter, on coins of Faustina i. Vaillant de Camps, p. 29. Thrones of Demeter and Dionysus, Bouill. iii, 75. [M. PioCl. vii, 45, 44.]

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## 5. APOLLO.

359 Phœbus Apollo was, in the fundamental notion of 1 his essence, a god of health and order, who was imagined as in antagonism to a hostile nature and world. In reference to nature, he is the god of the joyous season, who drives away winter with its terrors; in human life, a deity who brings the

oppressor to nought, and protects the good; he was conceived as purifying by propitiatory sacrifices, tranquillizing the mind by music, and directing by prophecies to a higher order of things. In the earliest times, a conic pillar placed in the street, and called Apollo Agyieus, sufficed to keep in remembrance the protecting and health-bringing power of the god (§. 66. R. 1.) An expressive symbolism, which rested especially on the contrast between arms and the lyre,—an instrument which to the Greeks suggested a peaceful frame of the soul,—and, among arms, between the bent and the unbent bow, the open and the shut quiver, rendered it already possible for nascent art to express the various phases of the idea of Apollo. If an antique pillar-statue was accoutred with arms, something like which occurred in the Amyclæan Apollo (§. 67.), the notion of the terrible, punishing, avenging god preponderated, which was the case in several ancient idols; but the lyre also was certainly at an early period suspended on old wooden images, as an emblem of the tranquillized and tranquillizing deity; and from the Cretan school, which made itself especially famous by its representations of Apollo, emanated the Delian Apollo-colossus, which bore on its hand the Graces with musical instruments, the lyre, the flute, and the syrinx. Apollo was a favourite subject of the great artists who immediately preceded Phidias, one of whom, Onatas, represented the god as a boy ripening into a youth of majestic beauty. On the whole, however, Apollo was then formed more mature and manly than afterwards, with limbs stronger and broader, countenance rounder and shorter; the expression more serious and stern than amiable and attractive; for the most part undraped when he was not imagined as the Pythian Citharædus. He is shown thus in numerous statues, the reliefs of the theft of the tripod, many vase-paintings and also coins. On these we find the elder form of the head of Apollo often very gracefully developed, but still the same on the whole until down to the time of Philip. The laurel wreath, and the hair parted at the crown, shaded to the side along the forehead, usually waving down the neck, sometimes however also taken up and pinned together (*ἀνεστρέφουρης*), here serve particularly to designate the god.

1. Here the author's Dorians vol ii. is taken as the basis, slightly modified from late investigations. [Almost the whole of the 2d vol. of the *Elite céramographique* presents abundant, but indifferently arranged, materials, and according to a peculiar method of explanation. A. pl 1—6, 29, with Artemis 10—14. 25. 28. 31—35. with Artemis and Leto 23 B. 26. 27. 29. 36. with other gods, Dionysus, Athene, Poseidon, Hermes up to 97, at the same time that there is much that is foreign introduced. In Gerhard's *Auserl. V. i.*, 21—30. 80. A. Art. Leto, 13—17. 68. A. with other gods. In Gerhard's *Etr Spiegeln i.*, 78. A. Art. Leto, 77. the same and Moira. Clarac pl. 475—496. 544.]

3. Of the contrast between the bow and the lyre, Horat. C. ii, 10, 13. Paneg. in Pison. 130. Serv. ad Æn. iii, 138. Pausias transferred it to Eros, Paus. ii, 27, 3. On the condita tela, Carm. sec. 34., and the closed quiver comp. Ant. di Erc. ii. p. 107.

4. Apollo four-armed among the Lacedæmonians (comp. Libanius, p. 340. R.); in Tenedos with the double axe (frequently so on coins of Asia Minor); with golden armour, χρυσάωγ, in Homer. Dorians i. p. 377.—A. bearded, on a vase from Tarquinii, Ann. d. Inst. iii. p. 146., on coins of Alæsa, Torrem. tb. 12. [The vase is copied in Gerhard's Trinkschalen tf. 4. 5. A. is also bearded at a birth of Athene in Gerh. Auserl. Vas. i, 1. comp. s. 117. Ann. 64, where two other examples are also cited; the beard of A., however, is smaller than that of Zeus, Hermes or Poseidon, his youth therefore is not mistakeable. Add to these Elite céramogr. ii, 15, hardly 16.]

5. The works undertaken for Sicyon by the Cretans Dipœnus and Scyllis were, according to Pliny, simulacra Apollinis, Dianæ, Herculis, Minervæ, probably in reference to the robbery of the tripod, or the reconciliation afterwards. There was a gilded wooden statue of Apollo at Tegea by Cheirisophus the Cretan. Of the Delian A. §. 86. R. 2. 3. According to the Schol. Pind. O. 14, 16. a Delphian A. also held the Charities. This subject generally, Macrob. Sat. i, 17.: Ap. simulacra manu dextra Gratias gestant, arcum cum sagittis sinistra. Philo Leg. 14.

6. Of *Canachus*' Didymæan A. §. 86. [The fine bronze statue at Paris §. 422. R. 7. The A. holding a bow before him, and to whom Menelaus is handing a helmet, M. PioCl. v. 23. G. M. 613.] By Calamis an 'A. Ἀλεξίκανος at Athens (Paus.), an A. in hortis Servilianis (Plin.), a colossal Apollo at Apollonia on the Pontus, 30 cubits high, executed for 500 talents, transported by M. Lucullus to the Capitol (Str. vii. p. 319. Plin. iv, 27. xxxiv, 18.), or Palatine (Appian Illyr. 30. Ἀπόλλωνία, ἔξ ἧς ἐς Ῥώμην Καλάμιδος μετένεγκε τὸν μέγαν Ἀπόλλωνα τὸν ἀνακείμενον ἐν Πιάτῃ). By Onatas 'A. Καλλιτέκνος for the Pergamenians (who worshipped him under this name, Aristid. in Mai N. Coll. i, 3. p. 41.) [the citation is false], a colossal (Paus. viii, 42, 4.) βούπαις, in whom Zeus and Leto's beauty was shown in very youthful state, Anth. Pal. ix, 238. Of Phidias' Apollos, Comm. de Phid. i. p. 16 sq. Myron's A. Cic. Verr. iv, 43.

7. Antique statues of A. (often called Bonus Eventus) M. Cap. iii, 14. with falsely restored arms [M. Napol. iv, 61. Visconti opere var. iv. p. 417.]; in the Pitti pal., Winck. W. v. s. 548.; in the L. 298. M. Nap. iv, 61. Add to these the imitations of the Milesian A. §. 86. and the one mentioned §. 96. No. 16. [also the Herma, Specim. i, 28] To this class also belongs the Etruscan Aplu, §. 172. R. 3 e. Etruscan A. draped, with griffin on the tripod, from V. Borghese, Clarac pl. 480. no. 922. An antique colossal statue of A. waving the laurel branch as purifying deity, is represented on the coins of Caulonia, Mionnet, Pl. 59, 2.; he bears on his left arm a small figure, perhaps that of Orestes, who was purified in that neighbourhood, or (according to R. Rochette) a personification of Katharmos. [R. Rochette Mém. de Numism. et d. antiq. p. 31. Cavedoni in the Bull. Napol. iii. p. 58. Panofka Archäol. Zeit. i. s. 165—175. The interpretation of the small figure on the arm of Apollo, on the coins of

Caulonia, as Aulon, is strangely defended by Panofka *Archäol. Zeit.* iv. s. 312. Not more successful was that by Rathgeber (*Annali* 1846.) as Deimos, or that by Minervini *Bull. Napol.* iv. p. 130. Cavedoni and Birch conjectured it to be the cattle theft, as the figure has talaria in same copies.] Of A. as Pythian Citharædus §. 361.

8. The *head* on coins of the Leontines (Mionnet, *Empr.* 248.) with the tresses bound up over the neck is very antique. The head appears with hair waving down and laurel-crown, in a very consistently observed form, on coins of Chalcis §. 132. R. 1., Mionnet, *Suppl.* iii. pl. 5. 8. *Empr.* 709 sq. Landon i, 11., of Cales, Nola, Suessa, Pella, Leucas, *N. Brit.* 2, 7. 3, 4. 6. 5, 1. 22., of Megara, Mitylene, Croton, *Land.* 7. 35. 80., of Syracuse, Nöhden 16. Similar heads on gems, *Lipp.* i, 49. With hair gathered up on coins of Catana, Nöhden 9. The Phocian coins, *Empr.* 577. *Land.* i, 14., probably of the last period, before the destruction, already exhibit more the forms usual in later times, as also do most gems. Comp. the Argive coins *N. Brit.* 8, 2. The head in front view, with the waving hair on coins of Amphipolis (the torch refers to Lampadedromia) has an angry look, *Mionn. Suppl.* iii. pl. 5. 1. *Land.* i, 20.; likewise the similar head on coins of Catana, Nöhden 10. *Empr.* 226. Here Apollo also appears crowned with oak leaves, on a beautiful coin in the Imperial cabinet at Vienna. [*Specim.* ii. p. liii. A. is distinguished from ancient Macedonian coins, finer on many later ones, that on Rhodian coins with eagle-nose, perhaps after the colossus, the Belvedere and similar others. *Clarac* pl. 1006. no. 2776—2785.]

*Busts* of Apollo with rounded forms, much resembling many heads on coins, L. 133., [different from the colossal one no. 135. with the usual physiognomy of Apollo.] Several of the kind *Boull.* iii, 23. The head *Chiaram.* 10. also appears to be an Apollo.

- 1 360. The more slender shape, the more lengthened oval of the head, and the more animated expression, Apollo doubtless received especially from the younger Attic school by which he was very frequently sculptured. Scopas' lyre-playing Apollo in long drapery, indeed, still adhered more to the elder forms, but yet it already constituted the transition to the mode of
- 2 representation which afterwards prevailed. The god was now conceived altogether younger, without any sign of manly ripeness, as a youth not yet developed into manhood (*μειράκιον*), in whose forms however the tenderness of youth seemed won-
- 3 derfully combined with massive strength. The longish oval countenance, which the *crobylus* (§. 330. R. 5.) above the forehead often lengthened still more, and which served as apex to the entire up-striving form, has at the same time a soft fullness and massive firmness; in every feature is manifested a lofty, proud and clear intelligence, whatever the modifications may be. The forms of the body are slender and supple; the hips high, the thighs lengthy; the muscles without individual prominence, rather fused into one another, are still so marked as that agility, elasticity of form, and energy of movement
- 4 become evident. However, the configuration here inclines

sometimes more to the gymnastic strength of Hermes, sometimes to the effeminate fullness of Dionysus.

1. Of Scopas' A. §. 125. R. 4. Of Praxiteles' statues of A. 127, 7. An A. Citharæodos by Timarchides (Plin.) Leochares' Apollo (Paus.) Artists who sculptured A., Feuerbach Vatic. A. s. 414 f.

2. Max. Tyr. diss. 14. p. 261. R. finely describes him as a *μειράκιον γυμνὸν ἐκ χλαμυδίου* (that is, that the chlamys falls back, as in the A. Belvedere) *τοξότης, διαβεβηκὼς τοῖς ποσὶν ὥσπερ θέων*. A. as the swift god was also the patron of runners in Crete and Sparta, Plut. Qu. Symp. viii, 4. [Very youthful and of somewhat girlish countenance, the bow-bending A. A bronze figurette from Epirus, Spec. i, 43. comp. 64.]

3. See Hirt Tf. 3. The mosaic, PCl. vii, 49., gives the difference of the hair very well in a mask of Apollo and Dionysus. Comp. Passeri Luc. i, 69 sqq. Christod. 73. mentions an A. which has the hair *εἰσopίσω σφίγγας* like the statue §. 361. R. 5. The hair flowing down upon the shoulders (*εἶχε γὰρ ἀμφοτέρωσι κόμης μεμερισμένον ἄμοις βόστρυχον αὐτοέλικτον*, *ibid.* 268. and 284.), belongs more to earlier statues. [Tibull. ii, 3, 25. Quisquis inornatumque caput crinesque solutos Adspiceret, Phœbi quæreret ille comas.]

361. In entire conformity to the original character of Apollo, 1 the artistic representations of the deity which have a peculiar significance in art, are also divided into those of the contending and of the appeased and reposing god. We distinguish: 1st, an Apollo Callinicos striding away from his subdued adversary (Python, Tityos or whomsoever it may be) with anger not altogether subsided from the strife, and noble pride of conquest; 2d, the god reposing from battle, his right arm 2 resting on his head, and the quiver with closed lid hanging beside him. As he has already taken in his left hand the lyre, the symbol of peaceful serenity, while the right still rests from the bow upon his head, this class of statues of Apollo forms the transition to; 3d, the lyre-playing Apollo who appears 3 variously costumed; although a complete envelopment in the chlamys here prevails. In (4th) the Pythian Agonistes this 4 drapery is perfected into the solemn and gorgeous costume of the Pythian stola; at the same time there was here in use a particularly soft, roundish, almost feminine form which rendered it possible to take such statues of Apollo for a Bathylus or a Muse; from the time of Scopas art combined therewith a dreamy exaltation in the countenance and a dance-like movement of the person. Other attitudes of Apollo 5 have less that is significant and characteristic, and therefore exercise less influence on the formation of the entire figure.

1. Apollo in the cortile di Belvedere, drawing of M. Anton engraved by Agostino Veneto. Racc. 2. PCl. i. t. 14. 15. M. Franç. iv, 6. Bouill. i, 17. Discovered near the harbour of Antium (comp. §. 259.). Is it of Luna marble? According to Dolomieu, M. Nap. i. p. 44. it is; Visconti expresses himself otherwise in the PCl., Bouillon also differs. According

to Hirt and Wagner it belongs to the Niobids; according to Visconti an imitation of A. Alexikakos by Calamis at Athens; according to Winck. the slayer of Python; according to Missirini (Diss. d. Acc. Rom. ii. p. 201.) an Apollo-Augustus. According to A. Feuerbach (Der Vaticanische Apollo. Nürnberg 1833.) Apollo driving away the Furies. Certain it is that he is after the achievement of a victory, and his anger excited by the combat (comp. §. 335. R. 2.) is just passing into happy serenity. Probably the copy of a cast work; the chlamys is decidedly adjusted for a metal statue. However the original was certainly not ante-Lysippian, see §. 332. R. 2. Winckelmann's love for the statue is expressed most ardently vi, 1. s. 259. The left arm is restored (by Montorsoli) almost to the elbow, and the fingers of the right hand; other parts were broken, hence some places on the legs appear awkward.—On a bronze found at Argos in the attitude and form of the A. Belvedere, Pouqueville Voy. iv. p. 161. Heads of the same description sometimes still more grandly and finely formed, at Venice (according to Visc.); in the Giustiniani palace (Hirt 4, 1.), now in Count Pourtales' possession, M. Pourt. pl. 14. (very noble and refined in expression); [Bust in the M. Chiaram. ii, 6.]; in the possession of Prince Poniatowsky.—At Naples a youthful Apollo in bronze from Herculaneum, drawing the string of his bow, of great grace and naïveté of form, engraved M. Borb. viii, 60.

2. To this class belongs the A. in the Lyceum at Athens, who, placing his right hand upon his head, held down the bow in his left, and reclined against a column, Lucian Anach. 7.; hence this figure is called *A. Lycien*. But the same is found on coins of Thessalonica as Pythius, Dor. i. p. 382. Statues of this kind: the Apollino at Florence, slender but soft in forms, which accords well with the notion of rest. Maffei Racc. 39. Piranesi St. 1. Morghen Princ. del disegno tv. 12—17. The statue in the L. 188. (M. Nap. i, 16. Franç. iv, 13. Bouill. i, 18. comp. iii, 3, 1.) and the more hardly executed one no. 197. exhibit broad powerful forms. A similar statue from the Giustiniani collection in Wilton house (Creed 36.); St. di S. Marco ii, 22.; Maffei Racc. 102. [also Villa Borgh. ix, 6, Maffei St. di Roma 39.]—The powerful and energetically formed A. M. Cap. iii, 13. M. Nap. i, 17. Bouill. iii, 3, 2. which has the griffin beside it, holds the lyre in his left while the right hand is placed over his head. On gems, laying the right hand on his head, he leans the left, which holds a lyre, on a pillar, or instead of it on a small antique statue of doubtful interpretation (Nike, *Μοῖρα*, Ἀφροδίτη ἀρχαία?). Caylus, Rec. v, 52, 1. 56, 1. Lipp. i, 55. 57. In the same posture in the picture, Gell, N. Pomp. pl. 72. The supporting the lyre on a pillar or tree perhaps indicates, according to the inscription of the relief in Stuart i. p. 25. C. I. 465., the Agyieus and Prostaterius, the peaceful protector.—The holding down the arrow, likewise in the Apollo on the coins of the Seleucidæ, appears to be a sign of appeased wrath. An antique gem which formerly adorned the reliquary of Saint Elisabeth at Marburg, exhibits a head of Apollo crowned with laurel, with a laurel branch before it, and a cygnet behind, together with the inscription ΠΙΑΙΑΝ, which characterizes the victorious and appeased god. See Creuzer Zur Gemmenkunde; Ant. geschnittene Steine vom Grabmal der H. Elis. zu Marb. Lpz. 1834. S. 105. Tf. 5, 31.

3. The lyre-playing A. [after Pythagoras and Timarchides] with the



swan, M. Cap. iii, 15. is most tenderly and gracefully formed, with very expressive features, the hair arranged almost in a feminine fashion. The chlamys, loosened as it seems from the right shoulder, is here fallen down on the left arm, and covered the trunk of a tree or a pillar, on which A. placed the lyre. Three similar Medic. statues, Winck. W. iv. s. 307.; another M. Borb. iv, 22. The A. Citharodos of the Delphian coins is wrapped in a long and stately chlamys (not *γυμνός ἐν χλαμυδίῳ*;) Millingen, Méd. Inéd. pl. 2, 10. 11., exactly so likewise in the excellent statue in Lord Egremont's possession, Spec. i, 62. ii, 45. comp. Cavalier. ii, 35. The countenance is here serious and reflecting, not inspired. A. sitting, playing on the lute, in the Pythian stola, early Greek statue in the Vatican Museum, Gerhard Ant. Bildw. i, 84. A. playing on the lyre with the Muses Stackelb. Gräber Tf. 19. A. engaged in a contest of skill, Tf. 20, vases from Athens.

4. A. in the Pythian stola (*ima videbatur talis illudere palla*, Tibull. iii, 4, 35.): 1. In the earlier tranquil manner, the so-called Bathyllus of Samos, §. 96. N. 23., and the anathematic reliefs there mentioned. Very similar, only more grandly treated, the so-called Barberini muse, now recognised as an A. Citharodos, of which the unfinished back points at a temple image, in Munich 82. Bracci, Mém. i, 24. Winck. W. vii, 5 A. 2. In the more excited, animated manner, the model of which was established by Scopas in the A. which was afterwards worshipped as Palatinus, see §. 125, 4. (On the coins of Commodus however the A. Palatinus leans the lyre on a pillar or a Victory.) Copy in the Vatican, see §. 125. R. 4. Similar the A. of the Stockholm group of muses, Guattani M. I. 1784. p. xlix. A. Kitharodos in stola Pythia sitting before the tripod, Impr. Cent. iv, 21. 3. In exaggerated movement the Berlin Musagetes (Levezow Fam. des Lykom. Tf. 1.) and the entirely corresponding figure restored as Dionysus PCl. vii, 2. Daphnæan A. §. 158. R. 1.; the latter is also called on coins of Antioch A. Sanctus. Mionnet Deser. v. p. 214.

5. I would call the statue PCl. vii, 1. Apollo marching at the Pæan (as in the Homeric Hymn to the Pyth. Ap.). A. in the Pythian costume, sitting, a porphyry statue, M. Borb. iii, 8. A. with the lyre, sitting, badly restored, in the pal. Mattei. A. sitting, coins of Colophon, Rv. Artemis and Nemesis (?), Streber Münchner Denkschr. Philol. i. Tf. 3, 10. A. supporting the lyre on his left knee, St. di S Marco ii, 12. A. with the lyre, in a reclining posture, a very graceful picture, Gell. N. Pomp. i. p. 130. A. with the syrinx, (?), formerly in Villa Medicis. A. dancing round the tripod, coins of Cos. Mionnet Suppl. vi. pl. 8. no. 2. A. Curetes? *καταχόμενος* according to Brøndsted Reise ii. s. 315. Vign. 56. Streber, Münch. Denkschr. Philol. i. Tf. 4, 7. Cavedoni Ann. vii. p. 252.

A. as possessor of the Pythian tripod (§. 299.), sitting between the *ἄρτα*, in a vase-painting from Volci (§. 143, 2.). He sits in the same manner, R. Rochette M. I. 35. comp. A. sitting on the tripod and with his feet on the omphalos, a sacrificial table is spread over both, in a statue, Maffei Ricerche sopra un Apolline d. V. Albani. 1772. fo. Ville de Rome i. pl. 49. [D. A. K. ii. no. 137.] The same, it appears, Gerh. Neapels Ant. S. 29. [Clarac pl. 485. no. 937, from which the difference between the two statues is proved. The former is still in V. Albani.] A. placing the cithern on the omphalos, M. Borb. x, 20. A. sitting on the omphalos on coins of the Seleucidæ. A. on the omphalos, playing on the lyre, coins

of Chersonesus in Crete, Landon 65. On the *omphalos*, Bröndsted Voy. i. p. 120. Passow, Archäol. u. Kunst. s. 158. R. Rochette M. I. p. 188. Zander, Encycl. i. xxxiii. p. 401. The author's Eumenides, p. 89. He is for the most part encircled in a net of infulus, perhaps the *ἀγχιονον*. Gerhard Ant. Bildw. i. 84, 3. He is seen on Etr. sarcophagi (Gori M. i. 170.) encircled by a serpent, in the Pythian adytum. A. standing beside the tripod, resting his hand on his haunch, Lipp. i. 54. Millin P. gr. 4., probably after a Delphian statue, comp. Tischbein, Vasen. i. 33. A. and Artemis as deities of pestilence, purification of Selinus, the author on coins of Selinus Ann. vii. p. 265. A. Smintheus with the mouse under his foot, by Scopas; with the mouse in his hand, on coins of Alexandria Troas, Choix. Gouff. Voy. ii. pl. 67. *Ibid.* an A. Smintheus clad in the himation, with the arrow in his bow. A. Sauroctonus §. 127, 7.

A. Nomius with the pedum, in Villa Ludovisi, Hirt 4, 6. G. M. 14, 97. Winck. iv. s. 82. A. *ἐλκήμενος τῆς ἐλάφου*, Paus. x. 13, 3. Millin P. gr. 6. 7.—A. as guardian of ships on coins of Antigonos, Winck. vi. s. 127. Mionn. Suppl. iii. pl. 11, 2. *Ἐκβάσιος, Ἀνταῖος*, Dorians i. p. 255.—A. enthroned, with bow in his right hand, on coins of the Acarnanians, Mionn. Suppl. iii. pl. 14, 4. Landon i. 33. A. supporting himself on a pillar with the left hand which holds a bow, Lipp. i. 48.

*Altars* of Apollo with his attributes, Bouill. iii. pl. 68. *Tripods* (§. 299. No. 12.) pl. 67. A painted one M. Borb. vi. 13, 14., which finely explains Eurip. Ion. 221. *ἀμφὶ δὲ τοῖς ῥόγους*. Laurel boughs growing from Apollo's arrows, M. Chiaram. i. 18. A. in the worship of Cybele, Gerh. Ant. Bildw. i. 82, 2. A. playing on the lyre, a panther under him, two women with sacred vessels, relief in V. Panfilii, Gerh. *ibid.* Tf. 82, 1. [Text s. 321. The relief in Boissard v. tb. 83, Montfaucon i. pl. 13, 1. Winck. Mon. Ined. 50. Zoëga understood it to be Orpheus teaching the Thracian women the Bacchian mysteries, which the panther typified; Böttiger de Anagl. in fronte Longini clxii. Apollo Citharæodus, to whom two women are bringing a libation. The reference to Orpheus is also rejected Philostr. Imag. p. 611. In the same semicircle of the V. Panfilii an Apollo among the shepherds has also a panther beside him. This still unpublished composition is in a similar spirit to that with the satyr child drinking §. 385. R. 6.; a panisca at the music of A. opens her mouth wide and lays her hand on a short branch of a tree; a rabbit under her rock-seat, and a dragon coiled round the tree beside her.] *Griffins*, on coins (often very beautiful, Mionn. Suppl. i. pl. 5.) of Abdera, Teos and Panticapæon; in later times often in arabesques; comp. §. 362. R. 1. Griffin and cithern finely combined M. Borb. viii. 33. Griffin *δενὶς ἀλάστας* with Nemesis Nonnus xlviii, 383. [Eckhel D. N. ii. p. 252.] A Siren? fighting with two griffins, Impr. d. Inst. in, 50.

- 1 362. The representations of the god in more important situations, may be divided into such as celebrate his appearance or epiphany at the places where he was worshipped, as when he comes to Delphi from the country of the Hyperboreans in a chariot drawn by swans, or arrives at Delos borne by a swan; and into the battle scenes with the dragon Typhon, which, however, were much less frequently treated than the subject of the contest for the tripod, which was so

early a favourite theme with sculptors. Next to these come 3 the expiations, wherein the laurel, which was originally altogether a symbol of propitiation and purification, must not be wanting; Apollo is here seen in an exceedingly dignified and solemn attitude, the upper part of his body uncovered, the lower enveloped in a himation. The musical supremacy of 4 the god is glorified by his contest with Marsyas, which was properly speaking nothing else than a competition of the Hellenic lyre with the Phrygian flute. At the contest itself we see him, in vase-paintings, robed in the costume of the Pythian agonistes, or else undraped; as stern victor and punisher, he appears on gems with proud bearing, advancing his beautiful body out of the drapery, and turning away his knee from Olympus, who endeavours to embrace it in humble intercession. He is similarly represented in several bas-reliefs, which in themselves possess little merit, but have enabled us to discover the fragments of an excellent group of statues—not produced, however, until the Alexandrine period—in which are exhibited the preparations for the flaying of Marsyas, by the order of Apollo.

1. Apollo's ἐπιδημίαι, ἐπιφάνειαι (on which Istros wrote). He returns to *Delphi* from the Hyperboreans at the beginning of harvest, hence with the corn-ear (χρυσῶν θέρως on coins of Metapontum) in his hand. In vase-paintings see §. 358, 5., especially Tischb. iv, 8., where the tripod refers to *this* subject. Beside the Hyperboreans dwell the Arimaspians who fight, in Scytho-Phrygian costume, with the griffins about the gold (Tischb. ii, 9. Millin. M. I. ii. p. 129. Combe Terrac. 4. 6. d'Agincourt Fragm. en terre cuite, pl. 11, 2. comp. Böttiger N. Teutscher Mercur. 1792. ii, vi. s. 143.), and one of whom accompanies A. Daphnephorus, Millin, Vases i, 46. Battle with the Arimaspians; a gem Impr. d. Inst. i, 13. Epiphany in Delos, on the swan (ἐπένευσεν ὁ Δῆλιος ἡδὺ τι φοῖνιξ Ἐξαπίνης, ὁ δὲ κύκνος ἐν ἡέρι καλὸν ἀσιδεῖ, Callim. to Apoll. 4.) Tischb. ii, 12. A. on the swan, also resting and flying on a griffin, on coins of Chalcedon. Comp. Laborde Vases ii, 26. Ann. d. Inst. iii. p. 149.

2. Combat with *Python*. First, Leto with the two children fleeing before Python, who rushes out of his cavern (Clearch. in Athen. xv, 701. Schol. Eur. Phön. 239.) in the Delphian νάπη. The mother with the children in a metal group at Delphi (Clearch.); on coins of Ephesus, Neumann N. V. ii. tb. i. 14., Streber, Münch. Denkschr. f. Philol. i. Tf. 3, 12. Tripolis in Caria, Mionn. Descr. No. 540.; the entire scene Tischb. iii, 4. The slaying of Python at the tripod on a coin of Crotona, best in M. Borb. vi, 32. 6. The relief in Friedenheim M. Sueciæ (if genuine) represents Augustus as an Apollo vanquishing the Bruti genius, comp. Schol. Horat. Ep. i, 3, 17. Propert. ii, 23, 5. A. slaying *Tityus*, vase from Volci, M. I. d. Inst. 23. Ann. ii. p. 225., from Agrigentum, tv. agg. h. [Elite céramogr. ii, 55—58.] A. as a griffin fighting with *giants*, gem G. M. 20, 52. P. gr. 8. [or Apollo's griffin, and §. 365. R. 5. Apollo's stag (instead of A. as stag) assisting him.] *Niobids* §. 126. 417. Combat with *Hercules* in ancient groups of statues (§. 89. R. 3.) and in preserved reliefs, gems and

vase-paintings of the antique style, §. 96. No. 20. comp. 99. No. 6., also in Volcentine (Micali tv. 88, 8.) and later vase-paintings. M. I. d. Inst. 9. Ann. ii. p. 205. The reconciliation on the Corinthian relief §. 96. No. 21. Millingen Cogh. 11.

3. A. as purifier on coins of Chalcedon, Perinthus, singing a laurel over an altar. Planting (?) the laurel on coins of Metapontum, N. Brit. 3, 14. On coins of Myrina, with a himation around the loins, a laurel branch with woollen fillets in his hand. Expiation of *Orestes*, who sits at the omphalos, vase-painting in Tischb. ii, 16.; Millin Vases ii, 68. M. I. i, 29. G. M. 171, 623.; a third published by Thorlacius, Programm von Kopenhagen, 1826.; a fourth by R. Rochette M. I. pl. 35. (on the vase pl. 37. Apollo himself sits on the omphalos and Pythia on the tripod).

4. Apollo's contest with *Marsyas* (Μάρσσης, Μάρωνης) a Phrygian demon (Silenus in Herodotus), whose symbol was a wine-skin (ἀσκός) which the Hellenic legend transformed into a trophy of the victory in lyre-playing. Comp. Böttiger, Att. Mus. i. s. 285., and Millin Vases i. at pl. 6. The contest on vase-paintings, Tischb. i, 33 (at Delphi); iii, 5. (A. in the Pythian stola) 12.; Millingen Cogh. 4.; Gerh. Ant. Bildw. 27, 2. [The last is the judgment or the punishment.] In Tischb. i, 33. [Elite céramogr. ii, 62, Inghirami tv. 327.] the flute-player is called Μόλκος, as in Plut. Qu. Gr. 28. a hostile auletes occurs called Molpos; comp. Welcker Ann. iv. p. 390. The *punishment* painted by Zeuxis; Marsyas religatus, Plin., comp. Philostr. the yr. 2. After it perhaps the painting Ant. di Ercol. ii, 19. M. Borb. viii, 19. [Ternite i. pl. 7.; another Bull. 1841. p. 106.; a remarkable one in Turnbull A treat. on anc. painting pl. 18, Ap. sitting with a lute on a rock, the vanquished Marsyas kneeling before him for mercy, an attendant dragging back by the neck, another standing ready, and lastly the Scythian with the knife waiting the decision. Vases from Palermo and Malta Gerh. Archäol. Zeit. iii. s. 87—93. Vase-painting in Inghirami Vasi fittili iv, 325—31, of which 326—329 from Tischbein, 330 from Millingen Peint. de V. 4, and in the Elite céramogr. ii, 62. 63. 65—71 the contest, 64 and 75 the punishment. The secchia pl. 63 is still uned., where M. listens to Ap. whom Nike crowns; above sits Artemis, and Olympus, dejected, behind Ap. (Rv. Silenus as wineskin-bearer, a thyrsus-swinger and a Baccha). The text is still in arrears. On a vase from Ruvo in the Borbon. Mus. (Rv. theft of the palladium), mentioned Bull. 1841. p. 107. and in the Archäol. Intell. Bl. 1837. S. 52 f. Bullett. Napol. anno vi. p. 25 sq. Above, Zeus enthroned, Artemis standing beside him in long drapery, with bow and two spears. Towards Ap., who is seated beneath, a genius floating with a crown and accompanied by a female figure with a patera. ΜΑΡΣΤΑΣ supports his head, while a Muse reads the sentence to him; two other Muses with flutes and lyre; a youth with a goat. A vase Santangelo from Grumentum in the Rev. Archéol. 1845. ii. p. 631. pl. 42. Nike handing the crown to Ap., Marsyas seated. A small Nike also crowns the victorious god in the costume of the Citharæus Elite pl. 65, and a larger one pl. 63. In the Elite i. p. 95. there is a vase referred to with Ap., Marsyas, Nike and Midas. Rv. Hera liberated by Hephæstus] A. also in vase paintings as tortor, Tischb. iv, 6. G. M. 26, 79. Frequently on gems, Lipp. i, 66. ii, 51—53. iii, 48. Gemmæ Flor. i. tb. 66, 9. Wicar ii, 7. of M. Anton. Pius, of Alexandria, Apollo sitting on a rock. Marsyas suspended, Olympus or the Scythian kneeling, Mionnet

Suppl. T. ix. at p. 24. Overcharged representations on sarcophagi, from Villa Borghese L. 769 b. Winck. M. I. 42. Bouill iii, 34. Clarac pl. 123. p. 273. G. M. 25, 78. [D. A. K. ii. no. 152.] (similar fragment, R. Rochette M. i, 47, 3.); on the newly discovered sarcophagus of the Doria collection, Gerh. Hyp. Röm. Studien s. 110. and Ant. Bildw. Tf. 85, 1. [Böttiger's Amalth. iii. s. 364—371. 375. An engraving of it in the Mem. de belle arti Roma 1824. i, 49—77. Kunstblatt 1824. No. 38. A relief similar to the Borghese one in the court of the pal. Mattei (Mon. Matth. T. iv. tv. 13, as *metropolis, cum diis tutelaribus*]; more simple from S. Paolo fuori di mura (Heeren in Welcker's Zeitschr. i. s. 137. Historische Werke iii. s. 185.). Barberini Sarcoph. in Gerh. A. B. Tf. 85, 2. Cardinali in the Mem. Rom. di Antich. vol. i. p. 401 (49), Minerva looking at herself in a shield and Mar. bound for flaying. [Earthen vase from Armento with relief, an important representation, Bull. 1824. p. 34. Bull. Napol. 1841. p. 75. A coarse fragment in the M. Chiaram., Gerh. Vatic. S. 64. Peculiar treatment in a relief in the Mus. at Arles.] The idea on the base of a candelabra PCl. v, 4. is different. From those reliefs we recognise the pieces of a large group of statues, perhaps the same which adorned the Roman forum (Marsyas caudicus, A. juris peritus in Horat., Mart., Juv.; was the tortor the same?). To these belong the Marsyas suspended on the pine-tree, an anatomical study, twice in Florence (M. Flor. iii. 13. Maffei Racc. 31. G. di Fir. iv, 35 36. Wicar ii, 7. iv, 17.) and elsewhere (in the L. 230. Clarac pl. 313.; G. Giust i, 60 (?) to be met with. [In Villa Albani, the torso very good; in the casino of Villa Pamfili, V. Pamphyl. tb 30, these two only half the size of those at Florence; in Berlin, Amalthea ii. s. 366; a torso of the best Greek workmanship, excavated in 1844 by Vescovali in the Palatine, and purchased for Berlin. Cosmo di Medici received from Rome a very fine suspended Marsyas of white marble, Lorenzo had one much finer still of red marble, Vasari in the life of A. Verrocchio.] Also on gems, Lipp. Suppl. i, 119. The figure of Marsyas was even in favour as a doll, Achill. Tat iii, 15. Farther the knife-grinder recognised by Agostini, Arotino, M. Flor. iii, 95. 96. Sandrart ii, 1, 9. Maff. 41. Piranesi St. 3. G. di Fir. 37. Clarac pl. 543., a Scythian servant of police. For Agostini's explanation Winck. M. I. *in loco*. Visconti PCl. v, 3. 4, Heeren in Welcker's Zeitschr. S. 136.; opposed to it, (without sufficient grounds,) Fiorillo, Kl. Schriften i s. 252. The skull similar to that of a Cossack, according to Blumenbach (Spec. histor. natur. p. 12); the figure of ordinary build and expression, which Philostr. very well describes. The triumphant A. of this group still remains to be pointed out, as the group at Dresden (Le Plat. 65. August. ii. s. 89.) is very much patched. A. leaning his lyre on Marsyas in the Mus. Chiaram. Gerh. A. B. Tf. 84, 5.

On an Apollo and Hyacinthus with discus found at Tivoli 1790, Effem. Rom. 1823. Maio. Schorn's Kunstbl. 1824. No. 23. A. and Hyacinthus in Hope's collection, Spec. ii, 51. The killing of Hyacinthus, Wall-painting in Pompeii, Archäol. Int. Bl. 1834 no. 53. S 453. [The Hope group, also in Clarac pl. 494 B. no. 966 A. and D. A. K. ii, 12, 139., is not essentially different from one at Berlin, Archäol. Zeit. ii. Tf. 16. S. 257. The poet Linus, who contended with A., could not be represented as a youth or a boy.] A. in the service of Admetus and Alceste, § 413. R. 1. [Apollo and Cyparissus, Pompeian wall-painting, Avellino Il mito di Ciparisso, Nap. 1841. 4to. Also on a Barberini statue, now in the Sciarra palace.

Cyparissus with his dead stag in his arms, crowned with laurel. A. and Daphne, on vases, already made known and one uned. in the Mus. at Arezzo, from Valdichiana, of singular composition and beautiful style. A laurel tree, A. crowned with laurel, with streaming hair, guides a quadriga, in which he is carrying off a lofty and noble female form. The quadriga, over which two doves are billing, is met by a sister with outstretched arms, and another is speaking to the father, who stands looking away, as in other abductions. In Villa Borghese a statue of Daphne at the instant of her metamorphosis, found in Via Salona iii, 4, of the Catalogue of 1840. Daphne was painted as half-tree, and still half-maiden, according to Lucian. Ver. Hist. i, 8. A. Idas and Marpessa, Gerhard Etr. Spiegel i, 80, with the names. Idas is carrying off Marpessa, A. withdrawing, Gerhard Auserl. V. i, 46, recognised by O. Jahn Archäol. Aufs. S. 54, who also S. 47 ff. conjectures that the contest between A. and Idas and the settlement of it are represented on the famous Agrigentine Vase in Munich, wherein he agrees with the author §. 143. R. 2, although the latter also refers, Ann. iv. p. 393., to this explanation as doubtful. Thiersch on painted Vases, Münchner Denschr. Philol. iv, 1. S. 41. prefers the explanation which assumes the contest, after Pindar, of Hercules with Apollo and two other gods.]

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## 6. ARTEMIS.

- 1 363. The character of Artemis, like that of her brother Apollo, has two phases, inasmuch as she is sometimes conceived as a contending, slaying deity, although this agency was in the ordinary conception limited more and more to the business of the chase; sometimes as a life-giving, light-bringing goddess (notions which are very closely allied in Greek symbolism), as one who pours out for man and animals the fresh, blooming life of nature—a fundamental idea to which
- 2 even the name of the goddess alludes. The bow, and the torch, the symbol of light and life, were therefore the usual
- 3 attributes even among the most ancient religious idols. On further development of the Artemis ideal, art made the notion of youthful vigour and freshness of life the basis, and in the earlier style, in which the goddess invariably appears in long and elegant drapery (in stola), the principal aim was to exhibit the full, blooming, and powerful forms even through
- 4 the dress. In later times, when Scopas, Praxiteles, Timotheus and others had perfected the ideal, Artemis like Apollo was formed slender and light-footed, her hips and breast without the fulness of womanhood; the still undeveloped forms of both sexes before puberty, here seem as it were arrested, and
- 5 only unfolded into greater size. The countenance is that of Apollo, only with less prominent forms, more tender and rounded; the hair is often bound up over the forehead into a corymbos (crobilos), but still oftener gathered together into

a bow at the back or on the crown of the head, in a fashion which was in use especially among the Dorians; not unfrequently both are even found together. The dress is a Doric chiton (§. 393, 1.), either girt high, or flowing down to the feet, often also turned over as a hemidiplidion; the shoes of the huntress were those of Crete which protected the foot all round.

1. There is much useful matter on Artemis given in Voss Mythol. Br. iii, 1. [Vases in the Elite céramogr. ii, 7—9. 17—19. 90. 92. and many others where she appears together with Apollo and other gods.]

2. Old religious images §. 69. R. A. Lusia is also perhaps to be recognised in the idol with the polos and torch and bow on the vase-painting at Berlin (Hirt, die Brautschau. B. 1825.). Melampus cures the Proetides, especially his beloved Iphianassa; the small cow-horns to be explained from Virgil E. 6, 48. [cf. Panofka Argos Panoptes, 1838. s. 26. Elite céramogr. i, 25.] Others refer it to Ariadne [Hirt] and Io [Gerhard, Zeus and Io, Ant. Bildw. Tf. 115; unmistakeable cf. Millingen Vases de Coghill pl. 46, Peint. de V. pl. 52. Elite céramogr. i. 26. Thoas and Iphianassa according to Avellino Opuscoli div. ii. tv. 6.]—A. winged, on the ark of Cypselus [cf. Rhein. Mus. vi. S. 587.], with panther and lion in her hands, Paus. v, 19, 1; similar figures on Clusinian and so-called Egyptian vases. With panther's skin at Volci, Ann. iii. p. 149.

3. In the anathematic reliefs §. 96. No. 23. A. carries torches in her hands, with the bow and quiver on her back. In other antique works she holds the bow and drags the stag after her, *ibid.* No. 21. comp. 22. and the vase of Sosibius L. 332. Bouill. iii, 79. Clarac pl. 126. Herculanæan A. §. 96. No. 15. A. in a griffin-car, No. 30.

4. An A. as an *ἔργον Σκοπάδειον*, Luc. Lex. 12. By Prax. §. 127. R. 7. Timoth. §. 125. R. 4.

5. On the hair, comp. §. 330. R. 5. *Κόμην παραμπυκιδδεῖν*, Arist. Lys. 1350. [*χρυσέα ἀμπυξ*, Eurip. Hec. 467.] The sphendone surrounded with rays, Pompeian painting M. Borb. x, 20. comp. §. 340. R. 4. With the hair-bow on coins of Athens and Ægion (N. Brit. 7, 12. 14.), of Eretria (Landon 10.), Stymphalus (*ibid.* 45. Mionn. Descr. Pl. 73, 8.), Syracuse (Nöhden 18.), Capua (N. Brit. 2, 13.). On coins of Stymphalus as well as Sicilian coins the head is laurelled, with hair pinned up behind, Mionn. Pl. 63, 2. [Clarac pl. 1006. 1007. nos. 2788—2793.] A. on vases of Volci with high fillet, Micali tv. 84.

6. Nuda genu nodoque sinus collecta fluentis (as in the Versailles statue) Æn. i, 320. Crispatur gemino vestis Gortynia cinctu poplite fusa tenus, Claud. Rapt. Pros. ii, 33. comp. Cons. Stil. iii, 247. *Ἐς γόνυ μέχρη χιτῶνα ζώνυσθαι λεγνῶτον*, Call. Art. 11. Comp. Christod. 308. The Anth. Plan. iv. 253. (App. Palat) mentions the *Δυκαστειῶν ἐνδρομίς ἀρβυλίδων* (the *Κρητικὰ πέδιλα*) and the *πρὸς ἄκρην ἰγνύην φοῖνιξ πέπλος ἐλισσόμενος*, *Ἐνδρομίδες* of Artemis, Pollux. [draped down to the feet, the quiver slung behind, A. *κυνηγεῖς* according to the inscription, relief in Paciaudi Mon. Peloponn. i. p. 163., like the later statues Clarac pl. 571, 1220. 572, 1222. &c.].

- 1 364. Artemis the huntress (*ἀργυροτέρα*), but who may often,  
with equal justice, be conceived as a combating deity, is often  
represented, in excellent statues, in very animated movement,  
sometimes in the act of taking the arrow from the quiver  
2 it. When, in long drapery, she moves her hand towards the  
quiver, without any sign of violent action, and with mild and  
gracious mien, the idea is rather suggested that she will shut  
than open it, and we may probably apply the name of *Σώτειρα*  
3 to this Artemis. We see the quiver shut, and the bow slung  
behind her, in reliefs where Artemis speeds along as life-lend-  
ing goddess of light (*φωσφόρος*, *σελασφόρος*) with torches in both  
hands, which might also be supplied by restoration, in many  
4 statues which have been preserved in a defective state. In  
temple-images, Artemis carried not unfrequently the bow as  
well as the torch in her hands, giving life and death at the  
5 same time. The huntress Artemis is likewise a nourisher  
and cherisher of game; she often appears dragging a sacred  
doe along with her; her crown is even formed of roe-bucks in  
6 an interesting statue. The following can only be discovered  
in small works of art: Artemis Upis, a deity demanding sa-  
crifices and propitiatory hymns, who is characterised by the  
7 gesture of Nemesis; and the Syracusan Potamia, the river-  
goddess brought across by Alpheus, who indicates her relation  
to water by the reeds in her hair, and the fish that surround  
8 her. The sea-ruling Artemis is known at least in the form  
which she had in Leucadia.

1. The *first* movement in the A. of Versailles, L. 178. Very slender and elegant, but still powerfully built. Beside her the *ἐλαφος κρέσσου*. On the head a stephane. M. Franç. i, 2. Nap. i, 51. Bouill. i, 20. Clarac pl. 284. G. M. 34, 115. Thus also, Millin P. gr. 10. Coins of Philadelphia, N. Brit. 11, 6. So also the A. at Phelloe, *βέλος ἐκ φαρέτρας λαμβάνουσα*, Paus. vii, 27, 4. So likewise as slayer of Niobe's daughters, PCl. iv, 17. [and *Elite céramogr.* ii, 90] The *second* is shown in the PCl. i, 31. (Hirt 5, 2. 5); similar Bouill. iii, 5, 3; also the bronze, Ant. Exc. vi, 11. 12., the gem Lipp. i, 71., and lamp in Bartoli ii, 33. As huntress with a dog on Syracusan coins, Mionn. Descr. Pl. 67, 6. &c. As reposing huntress, leaning on a column, Lipp. i, 63. &c.; with outspread legs, at Paris, in the royal Library, Clarac 566, 1266. Fine torso at Mantua pl. 558 B. no. 1239 A. [cf. Clarac pl. 1561—1577. 1579. no. 1237. pl. 1580. A statue of Artemis in Lord Egremont's collection, different from Clarac pl. 564 D., no. 1248 B., is distinguished by the lynx-skin, which partially covers the garment gathered up round the loins with a girdle, as the author remarks Amalth. iii. s. 250. From a similar skin over the shoulder and breast the Artemis in E. Braun's *Marmorwerke* Tf. 2. is pronounced to be A. Lukeias Zeitschr. f. A. W. 1844. s. 1070.]

2. So in the beautiful, often recurring figure, at Dresden 147. Aug. 45. A similar one at Cassel; also the fine one putting back the arrow, Spec. ii, 36. M. Cap. iii, 17. comp. Maffei Racc. 145. The closed quiver denotes "A.



Σώρις on Syracusan coins, Nöhdén 16. Mionn. Pl. 68. 4., where a lyre is also added, as in the case of Apollo on the other side. Probably struck at a time when the Syracusans, freed from great famine, sang pæans to Apollo and Artemis. On the contrary the A., M. Flor. iii, 19., appears actually to draw out the arrow, as well as the Diana Sicula in violent action and long drapery on coins of Augustus. (Here there occurs also a high-girded A., as Sicula, standing, with lance and bow, Morelli tb. 11, 33—39. Eckhel vi. p. 93. 108. The Capuan A. has likewise a lance [a hunting spear] in the relief Winck. W. i. Tf. 11. G. M. 38, 139.), [as well as perhaps also the statue Stoppani-Vidoni, in tranquil attitude, E. Braun Ant. Marmorwerke i, 2. and certainly the one in the battle of Amazons G. M. 136, 499.] A. holding down the arrow—also a sign of being appeased—a torch as sceptre, beside her a stag, on coins of Bizya. SClem. 33, 355. Comp. the gem Impr. d. Inst. ii, 9.

3. The Pythian A. also carried torches, as is shown by the reliefs mentioned §. 96. No. 23. and Heliodorus' beautiful description (iii, 3.) of the Delphian priestess in the Artemis costume, who held a torch in the right hand and a bow in the left. One of the principal statues from Villa Panfilii PCl. i, 30. Hirt 5, 6. Similar Bouill. iii, 5, 1. Comp. Cap. iii, 16. [18.]; Mon. Matth. i, 44. A. from the Colonna palace, in Berlin 31. with fine head, probably with torches in both hands, hastening along. Also the supposed Terpsichore, Clarac pl. 354. I consider the so-called Zingarella in the L. 462. (Winck. W. iii, xlv. Racc. 79. V. Borgh. 8. 5. Bouill. iii, 5, 4. Clarac pl. 287.) and the statue putting on a sort of peplos, from Gabii in the L. (Mon. Gab. 32. M. Roy. ii, 17. Bouill. i. 21. Clarac pl. 285.) to be nymphs of Artemis.

4. A. *Laphria* on coins, high-girt, with torch and bow, N. Brit. 5, 23. (The same, but as huntress, without torch, on coins of Domitian, Morelli tb 20, 7.). So also the A. of Segesta, cum stola, Cic. Verr. iv. 34. A. with two torches as sceptres, the quiver at her back, in long drapery, Morelli G. Claudia tb. 2, 1.

5. So in the archaizing statue from Gabii, in Munich 85. Sickler's Almanach ii. s. 141. Tf. 12. Clarac pl. 566. no. 124. [The crown alternately of stags and quivers, as that of the goddess of Rhamnus is of stags and victories, Paus. i, 33, 3, the crown of Pandora of all sorts of animals, Theogn. 578, that of Hera of Horæ and Charites Paus. ii, 17, 4] A. as religious idol with a roe on her shoulder and roe-skin, in the relief in Gerhard, Ant. Bildw. i, 42, 1. A. often holds a stag by the horns or forefeet, on coins and gems, for example the antique one, Lipp. i, 70. ii, 60. iii, 59 s.; on the relief in Bartoli Adm. 33. (with Hippolytus) and others, §. 363. R. 3. Kneeling on the doe, coins of Ephesus SClem. 23, 193., Cherson. Taur., Allier de Haut. 2, 3—9. In a chariot drawn by stags, Claud. Cons. Stil. iii, 286, on denarii of the gentes Ælia and Axia, comp. §. 119. R. 2. Artemis with torches, borne by a stag, coins of Faustina, Pedrusi v, 13, 3. Vaillant De Camps. p. 35. On the denarii of the gens Hostilia, her head encircled with rays, holding in her right hand a stag, in her left a spear. Diana Planciana, Eckhel D. N. v, 275., with a hat; a chamois on the reverse. Head of A., surrounded by goats, silver medallion from Herculaneum. M. I. d. Inst. 14 a. Ann. ii. p. 176.

6. So I explain the gem Millin P. gr. 11. Comp. Hirt Tf. 12, 10.

7. I am of opinion that the head surrounded with fish and having hair interwoven with reeds, simply arranged and pinned up behind, on Syracusan medallions (§. 132. R. 1. Nöhden Frontisp., comp. 13. Mionn. Descr. Pl. 67, 3. 5. Empr. 317. 318.), is Artemis Potamia, and distinguish from it the one likewise encircled with fish, having a hair-net and elegantly disposed hair, of less noble and divine forms of countenance which we sometimes see in profile (Empr. 316.) and sometimes in front view (302. 303.), in which the inscription *Ἀρτεμις* (Descr. Pl. 67, 4.) leaves no doubt as to the signification.—This A. Potamia was, like all water deities, also a goddess of horses, Pind. P. iii, 7., therefore we see her also, on Syracusan coins (Nöhden 15.) guiding a quadriga and provided with quiver and torch. Beside a water-spouting lion-head, on the obverse a female head crowned with sea-weed. Streber Münch. Denkschr. Philol. i. Tf. 2, 1. s. 134. on the Water-Artemis in detail. A. riding with torches on coins of Pheræ, Eckhel ii. p. 147. Voss *ibid.* s. 71. On coins of Selinus, Empr. 295., she guides the horses for Apollo who is shooting. Artemis-Silene with horses, Pan sitting on a rock, on coins of the Col. Patrensis, Streber Tf. 2, 3. s. 155. On a relief from Crannon in Thessaly, Millingen Un. Mon. ii, 16., A. stands torch-bearing between a horse and a greyhound.

8. Antique statue of Leucadian Artemis on a pedestal with a moon on her head, aplustre in her hand, and a stag beside her, N. Brit. 5, 21. Allier de Haut. pl. 5, 21. A ship on the reverse.—Artemis Bendis *διηγχορος*.

*Virbius* of Aricia as a male Diana, see on a statue of this description found near Aricia, Uhden, Schr. der Berl. Akad. 1818. s. 189. Of like significance is the archaising statue in Guattani M. I. 1786. p. lxxvi. PCl. iii, 39. comp. Zoëga Bass. i. p. 236. An antique relief was found with the former statue which is explained by Uhden and Sickler (Almanach i. s. 85. Tf.) as the bloody choice of rex Nemorensis, and by Hirt, Gesch. s. 123. as the murder of Pyrrhus by Orestes. [So also by Zoëga who declares this relief to be the oldest hitherto discovered in Italy, of greater hardness and originality than any other, in a letter of 7th May 1791. It was already shown in the Heidelb. Jahrb. 1810. ii. s. 5. that the murder of Ægisthus by Orestes was represented. *πρὸς τὸν δ' ἑλκεῖν ἔντερον χερσὶ λιασθεῖς* II. xx, 418. Quint. Sm. xiii, 91. This very important monument was taken by the possessor Despuig to Majorca. Noticia de los Museos del Cardenal Despuig por J. M. Bover, Palma 1846. p. 107. no. 77.]

- 1 365. As protectress of the Ephesian temple, which was founded by the Amazons, according to the legend, Artemis
- 2 herself appears in an Asiatic Amazon-costume. Her widely-diffused religious image, which was indefinitely multiplied on coins and in statues during the later period of the emperors, is not connected by any visible bond with the Hellenic notions of Artemis; but the Artemis Leucophryne of Magnesia was similar in form, and the Pergaic Artemis in Pamphylia was
- 3 still more rude and unsightly. Altogether, Asia Minor was

full of strange and peculiar representations of this deity, which came nearer to the Anaitis of the East than to the Grecian Artemis. The little image of the Taurian or Orthic Artemis, the same that the Spartan priestess carried in her hand at the ceremony of boy-scourging, appears in the mythus of Iphigenia (§. 416. R.) in the form of an ordinary antique idol; Artemis Tauropolos borne by a bull presents itself in a more widely different shape. In her more important relations we are accustomed to see Artemis with her mother and her brother, in whose love of music she also participates, then in the fight with the giants, and also in the representation of the mythus of Actæon, which however was first employed as a bathing-scene by later art.

1. See the vase painting, Millin, Vases ii, 25. G. M. 136, 499., where Athena and Heracles seem to conclude an agreement regarding the Ephesian temple (Paus. vii, 2, 5.). [In like manner on a vase with Apollo, Hermes and a youth with a lance, Elite céramogr. ii. pl. 88 A.] A. in Phrygian costume on the vase Tischb. iv, 6. [with Marsyas and Apollo.]

2. Above §. 69. R. Menetreius, Diana Ephesia. PCL i, 32. M. Borb. vii, 11. G. M. 30, 108 109. 111. [August. i, 13. Clarac pl. 561. 562 B. 563. 564 C.] Lipp. ii, 62—68. Impr. d. Inst. ii, 1. 2. Often on coins of concord and lamps. These figures resembling the Ephesian Artemis are also to be found on Syrian coins; on the coins of Demetrius III. surrounded with ears of corn.—Leucophryne G. M. 112.

3. Of A. Priapine on Cilician coins of Mallos, Tölken, Kunstbl. i. s. 174.

4. See §. 416. R. 2. The *Ταυροπόλος* on coins of Icaria and Amphipolis (where she appears with a modius and a half-moon at the back of her head, Sestini, Fontana tv. 2, 11.), Böttiger, Kunstmythol. s. 330. Tf. 4. Diptycha G. M. 34, 121. A. riding in a car with cattle, Tassie, pl. 28, 2039. Comp. Voss s. 56.

5. A. pours out a libation to her brother, vase-p. Gerh. Ant. Bildw. i, 9. A. with the lyre on vases from Volci, M. I. d. Inst. 24; and frequently as taking part in the Hymenæus. Comp. Ann. v. p. 149. Artemis and Apollo at the leading in of the bride. Vaseng. Panofka sur les vérit. noms des Vases pl. 8. no. 1. The Delian A. with her arrows on her back, and with phial and prochus, stands beside Apollo, on the beautiful vase-painting Gerh. Ant. Bildw. 59., comp. §. 384. A. Angelos? Ann. v. p. 172.—A. as a stag fighting with giants, Lipp. ii, 111. G. M. 20, 114. As an archer, Hecate at the same time with torches, relief, M. Chiaram. i, 17. Mon. Matth. iii, 19. G. M. 35, 113.—*Actæon*, metope from Selinus, §. 119. R. 4. Vases from Volci, Micali tv. 100, 1., and Eboli, Ann. d. Inst. iii. p. 407. tv. agg. d. A. devoured by his dogs, vase-painting. M. Pourtalès pl. 21, Panofka p. 53. on the mythus (defective) and the artistic representations, Etr. vase-painting. M. d. I. ii, 8. Ann. vi. p. 265—273. [Elite céramogr. ii, 99—103. Vase in the possession of S Angelo at Naples, Archäol. Zeit. 1848. s. 231. engraved in Revue Archéol. 1848. p. 460—65. by Viret.] Etr. mirror, Inghir. ii, 46., and sarcophagi, Inghir.

i, 65. 70. [M. Gregor. i, 94, 2. Campana Opere di plastica tv. v.] According to later conception, the fable in four acts, sarcophagus in the L. 315. Bouill. iii, 49. Clarac pl. 113 sq. G. M. 100, 405 sq. Gems in Lipp. i. 72. &c. Picture from Pompeii, Goro pl. 11. comp. Appulei. Met. ii. p. 27. Statue of Actæon, Brit. M. ii. 45. [Clarac pl. 579. 580.] On coins of Orchomenus (comp. Orch. s. 348.) Sestini Lett. iv. tv. 1, 27. (1818.)

*Altar of the A. of Laconico-Tegeatic Caryæ*, L. 523. (comp. 531.) V. Borgh. 4, 21 sqq. Bouill. iii, 70. Clarac pl. 168. (comp. Zöega Bass. i, 20.) with the figures of the Dymænæ and Caryatides (Pratinas), or Thyades and Caryatides, which Praxiteles sculptured according to Pliny. Comp. Meineke ad Euphor. Fr. 42. Dorians i. p. 391. ii. p. 353. with Böttiger Amalth. iii. s. 144. 154. and Welcker Ann. v. p. 151., who see here hierodulæ of Aphrodite. On that altar, and likewise on the archaising relief of Sosibius, there is a mixture of the worships of Artemis and Dionysus. A female Spartan of the same description with similar head-dress and torch, Impr. d. I. iv, 48.—Altar of A. Phosphorus with a fine head of Artemis resting on that of Oceanus; beside them the heads of Phosphorus and Hesperus, Bouill. iii, 69. (A. Phosphorus, before Eos, Vase-painting, G. M. 30. 93.). Altar of Diana with symbols of the chase [and others], Gerhard Ant. Bildw. i, 83. *Chariot of Artemis* with her insignia, M. Cap. iv, 30. G. M. 2, 32.

## 7. HEPHÆSTUS.

- 1 366. The god of fire, a powerfully creative being in the ancient faith of the Greeks, the companion of Artemis in the Attic worship, and, therefore, also in this twelve-god system, has had the fate of being able to maintain the high dignity here assigned him, neither in the poetry nor in the plastic art
- 2 of the Greeks. The former represents him on the whole as an active and ingenious smith, but interweaves therewith features of a strange symbolism, inasmuch as it depicts him monstrous, misshapen, limping, and in his whole character ridiculous, as
- 3 a cuckold at home and a buffoon in Olympus. The formative art seems in earlier times to have represented him in the shape of a dwarf; from the tendency, which has its foundation deep in human nature, to conceive precisely that which pos-
- 4 sesses innate power as dwarfish in form. When perfected, however, it was satisfied with exhibiting him as a vigorous and industrious man, who, unlike other gods, was in early times for the most part conceived as youthful, and afterwards
- 5 as a bearded and mature man. Yet there is sometimes united therewith, as in the celebrated statue by Alcamenes, an indication of his lameness, which did not deform the powerful
- 6 figure, but only made it more interesting. He is more clearly recognised in the few works of art which remain of him, by the *exomis* of the artisan (§. 337. R. 3.), the semi-oval cap,

which he probably received at Lemnos (§. 338. R. 2), and the implements of the smith.

1. On the Attico-Lemnian fire-worship, Welcker Prometh. s. 277 ff.
3. Comp. Schelling, Gottheiten von Samothrace s. 33. 93.

4. *H. beardless* on coins of Lemnos, Lipara, Æsernia (VOLKANOM, M. SCI. 6, 5.), on the Capitoline puteal, on Etruscan pateræ and a relief, at the birth of Athena, and vase-paintings. Grouped with Hermes? §. 381. Already *bearded* however on vases from Volci, as in those referred to §. 367. R. 3., even on archaistic ones. So on a herma head, Gerhard Ant. Bildw. Tf. i, 81, 3. The head mostly bearded on coins of the gens Aurelia, Morelli 3., also without beard however, *ibid.* 4.

5. On Alcamenæ's H., in quo stante in utroque vestigio atque vestito leviter apparet claudicatio non deformis, Cic. N. D. i, 30. Val. Max. viii, 11. ext. 3. I also think I recognise H. on the frieze of the Parthenon (comp §. 118, 2 b.) by the attitude and the supporting of the knee with the skeptron. Euphranor's H. without lameness, Dion Chrys. Or. 37. p. 566 c. Mor. 125. R. ἀγρίπους.

6. Bronze in Hirt 6, 1. 2.; Borghese statue. Gem in Millin P. gr. 48. Also on coins of Methana, on account of the volcanic nature of the peninsula. [Coins of Lipari and Æsernia. Bronze figurette, if it is not Odysseus, Spec. i, 47.]

367. In more important connexion we see him for ex- 1  
ample in his smithy on gems, where Aphrodite visits him,  
and together with the Cyclopes on reliefs, where he forges  
fetters for Prometheus. We see him as injured husband 2  
exposing his own shame at the adultery of Aphrodite. Ele- 3  
gant works, but of which only vase-paintings are preserved,  
have been especially produced by the mythus of Ares' quarrel  
with Hephæstus on account of the crafty fettering of Hera,  
and Dionysus' bringing the fugitive from Olympus back again  
in triumph. Scenes of Sicilian comedy are sometimes closely  
connected with these representations.

1. Vulcan's fall, relief in the Mus. at Berlin, Gerh. Ant. Bildw. i, 81, 6. [H., a goddess crowned with corn-ears, a trident, an enigmatical fragment, M. PioCl. iv, 11. Kunstmuseum zu Bonn s. 119.] Lipp. i, 73. 74. ii, 71. 72. Inghir. G. Omer. 161. In Lipp. i, 75. H. furnishes all the gods with his works.—M. Cap. iv, 25. Hirt 6, 3. G. M. 93, 383.; V. Borgh. i, 17. in the L. 433., comp. Winck. W. ii. s. 506. 693. The relief L. 239. Clarac pl. 181. the workshop of H. is conceived in the spirit of the Satyr-drama. Welcker, Ann. d. Inst. v p. 154.—H. working at the shield of Athena, Millin P. gr. 49. H. working at the shield of Achilles for Thetis, Capitol. relief, Inghir. G. Omer. 159. 163. H. forming Pandora? relief in the Louvre 217. Winck. M. I. 82. Clarac pl. 215., comp. Welcker p. 145. Thetis in mournful attitude beside H. who is working at the armour of Achilles, Fama sounding her trumpet (as with the daughters of Lycomedes), a gem from Pompeii M. Borb. x, 18. [Vulcan forging weapons for Venus and two Amors, a mural painting with life

size figures, excellent in style, in Villa Altieri, Rome, from the tomb of the Nasones.]

2. Winck. M. I. 27. (from V. Albani) G. M. 38, 168.\* IIirt 7, 5. This mythus is very ingeniously represented on the ara of the temple of Claudius Faventinus, Bartoli Adm. 3.

3. On the connexion of the Epicharmian piece "*Ἀφαιστός καὶ οἱ Κωμασταί*," Dorians ii. p. 365. On Achæus Hephæstus, Welcker Nachtrag s. 300.—*First scene*, Dædalus, for Hephæstus, and Eneualius in combat before the throne to which Hera is fettered, vase from Bari in the Brit. Mus. Mazocchi Tb. Heracl. ad p. 138. Hanc. iii. pl. 108. G. M. 13, 48. [Elite céramogr. i, 36.] (To this likewise refers Sappho Fr. 88 New: *ὁ δ' Ἄρεος Φαίς ἢ καὶ Ἀφαιστόν ἀγειν βίᾱ*). *Second*: Dionysus bringing back Hephæstus in the thiasus (at which are also Marsyas and Comœdia). Painting in the temple of the Anthesteria, Paus i, 20, 2. Tischb. iii, 9; iv, 38; Millin, Vases i, 9. G. M. 83, 336. Mullingen Cogh. 6; Millin ii, 66. G. M. 85, 338; M. Borb. iii, 53; Laborde i, 52. Stackelb. Gräber Taf. 40, sublime. [Welcker Kl. Schr. i. s. 294. A sublime representation also on a vase in the possession of St. Angelo, Naples, another on a cylix with Prometheus reconciled on the bottom, Bull. 1846. p. 116. Elite céramogr. i, 41—49 A. Also H. with hammer and cantharus in a winged chariot, in a cylix from Volci, *ibid.* tf. 38 from Gerhard's Auserl. V. i, 57, 1. is connected with these representations.] On an Etruscan mirror Hera embraces Dionysus (Phuphluns), Dorow, Voy. pl. 15. At Volci Hera with a cup on a winged chariot, Ann. iii. p. 142.—*Third*: II. liberating his mother in the temple of Chalcioecos, Paus. iii, 17, 3. The Capitoline puteal, §. 96. No. 22. also represents a bringing back and reconciliation of H. but through Poseidon [certainly not. See O. Jahn Archæol. Aufs. s. 108.].—Comp. besides §. 371. (Athena) 412. 413. (Erichthonius, marriage of Cadmus and Peleus.)

#### 8. PALLAS ATHENA.

- 1 368. The character of Pallas Athena, which is difficult to ascertain completely, has its central point especially in this, that she is conceived as a pure and exalted being closely related to the god of heaven,—as a virgin from the ethereal heights, who sometimes appears in this world diffusing light and warmth and vigorous life, but who sometimes also destroys hostile beings
- 2 (especially the wonderful Gorgon connected with herself). But if physical and spiritual are already intimately combined in this earliest manner of contemplation, and the ethereal virgin was at the same time conceived as the intellect of Zeus, as Metis absorbed into Zeus and born again (according to Hesiod), the latter notion completely preponderated in the Homeric period, in conformity with the general law of development of Grecian life; and Athena became the goddess of energetic industry, of clear intellect, a protectress of every profession and every person who undertakes and executes with discretion things

of utility. Art, which in early times directed its attention 3  
to Pallas almost before any other deity, represented especially the foremost-fighting goddess (*ἀλαλομένη*) in the ancient Palladia (§. 68.), which were formed with raised shield and brandished spear; yet there were also statues in a tranquil and sitting posture; and, besides the weapons, a spindle and distaff were placed in her hand as emblems of peaceful industry; the lamp also seems to have been an ancient attribute of the goddess. In the statues of early Greek art, 5  
in its more advanced state, Athena always appears in martial posture, stepping forward more or less, clad over the chiton with a stiffly folded peplos, and a large ægis which sometimes also lay over the left arm serving as a shield, or, besides the breast, covered also the whole back: in later times, on the contrary, it became more and more contracted. The outlines of the body have less feminine fulness in the hips and breast, at the same time that the forms of the legs, arms, and back are developed in a more masculine manner. The 7  
countenance has already the peculiar cast which improved art further unfolded, but at the same time very harsh and ungraceful features.

1. Comp. Crenzer's *Symbol.* ii, 640. The author's *Minervæ Poliad.* æd. p. 1 sqq. Welcker's *Prometh.* s. 277. Gerhard's *Prodrom.* s. 121. 143. Heffter *Götterdienste auf Rhodos* ii. E. Rückert, *Dienst der Athena.* [Gerhard *Minervendidole* B. 1844. with 5 pl. in the memoirs of the Acad. *Elite céramogr.* i, 54—90.]

3. On the Trojan (also in the painting *Ant. Erc.* iii, 40.) and the Athenian Palladium (§. 68. R. 1. Procop. describes very minutely (*B. Goth.* i, 13.) the Roman Palladium after a relief in the temple of Fortuna; in the long chiton, brandishing the lance, with archaic form of countenance supposed to be Egyptian. A. Lacedæmonian Palladium almost looks like a herma on coins of Gallienus, Cadalvène, *Recueil* pl. 2, 35. (with a *ἀγκυλωτὸν ἀκόντιον*). A. Chalciecos with Dorian maidens dancing around her, is seen more developed as an ornament of hauberks, and on the terracotta, d'Agincourt *Fragm. en terre cuite* pl. 12, 9. On this subject Papazzurri, *Lettera.* R. 1794. 4to. Aristoph. *Lys.* 1300. *Μῶα Δάκαινα—κλεῖωά Χαλκίοικον Ἀσάναν.*

4. Sitting statues of the A. of Endœus at Athens and Erythræ (§. 70. R. 2.); this one according to Paus. held the distaff with both hands and had the polos on her head. The Trojan Palladium according to §. 68. R. 1. besides the lance held the distaff and spindle, and had on a *πίλος* according to Eustath. p. 627, 6. [Sedent marble images at Athens §. 96. no. 9. Sueton. *Calig.* 25. *infantem autem—Minervæ gremio imposuit.*] The ancient wooden image of A. Polias is presented, in the monuments mentioned §. 96. No. 24., as a figure in the peplos, standing tranquilly and holding the lance as a *skeptron* in its right hand. It is doubtful, from the gem M. Odesc. 16. whether it held up the shield, as it would appear to have done from Winck. M. I. 120. The A. Ilias has the lance

on her shoulder and a lamp in her hand. She is seen thus, in the herma form, receiving a bull in sacrifice, on coins, Cab. d'Allier de Haut. pl. 13, 9., in more developed form on others, Choix, Gouff. ii. pl. 38. The lamp in the hands of A. also Od. xix, 34. The half-moon on the ancient coins of Athens to be compared.

5. Statues of A. in the early Grecian style §. 90. R. 3. 96. Nos 11. 13. 14. In reliefs §. 96. Nos. 21. 22. On the prize-vases §. 99, 3. No. 1., comp. Nos. 3. 5. 11. Often in early vase-paintings with Hercules. Etruscan statues §. 172. R. 3. The coins of Antigonus Gonnatas also point to an ancient religious idol (Empr. 489. 490.): A., clothed in the peplos, the upper part of which falls over the arms in two skirts, raises the shield with her left and hurls the thunderbolt with her right. The ægis corresponds, especially in the Herculean statue, to the Homeric idea; it is thrown around the shoulder, and raised up and shaken with the hands. The *Σύσσανοι* of the ægis represent the serpents, Herod. iv, 189. It often hangs very far down behind, Millin P. gr. 13. Impr. d. Inst. i, 2. Ægis with Gorgoneion on coins of the gens Cordia. Comp. Facius Collektaaneen s. 124. Buttmann Ueber die Sternen-Namen s. 22. R. Rochette M. I. p. 191. pl. 35. The author's Eumen. s. 112.

7. The cameo, Millin P. gr. 14., corresponds to the heads on the most ancient coins of Athens. The Florentine head is of a sternly sublime form, Winck. W. v. s. 527. Meyer Gesch. Ann. s. 32.

- 1 369. Since Phidias perfected the Ideal of Athena (§. 114. 116.), tranquil seriousness, self-conscious power, and clearness of intellect always remained the fundamental character of Pallas. Her virginity is nothing else than exaltation above all feminine weakness, she is too masculine herself to be capable of surrendering herself to man. The pure forehead, the long and finely shaped nose, the somewhat stern cast of the mouth and cheeks (*torva genis*), the large and almost angular chin, the eyes not fully opened and rather downcast, the hair artlessly shaded back along the brow and flowing down upon the neck—all features in which early harshness appears transformed into grandeur,—are in complete accordance with this wonderful ideal creation. Later attempts to resolve this earnestness entirely into grace could only end in rendering her characterless. The helmet is the chief indication for the origin of the statues of Pallas, as we can easily by the aid of coins distinguish the high Corinthian (§. 342, 3.) from the close-fitting Attic helm.

2. Comp. Winck. W. iv. s. 116. vii s. 119 sq. The Albani bust at Munich 84., Millin M. I. ii, 24. p. 196. M. Nap. i, 8. Meyer Tf. 20 A. especially forms the basis of the description in the text. Similar in the excellent, although doubtful gem by Onsimus, Millin P. gr. 58. comp. Lipp. i, 34. The bust with the rams' heads on the helmet, also on a bronze head Specimens ii, 47, (which perhaps here refer to poliorcetic) from the tomb of Hadrian, seems of a somewhat harder expression, PCl. vi, 2. M. Nap. i, 13. Hirt 6, 5. The bust M Chiar. i, 15. has a wild ex-



pression, Gerhard, *Beschr. Roms* s. 53. The bust of sublime form in the British Museum, Spec. i, 22. is interesting on account of the empty eye-sockets, and metal-locks which were fixed on. A sublime colossal head of A. among the plaster casts of Mengs; comp. Winck. W. v. s. 562. vi. s. 75. notes. Meyer Tf 21 E. [Coins Clarac pl. 1005. No. 2764—2775.]

3. So on coins of Pyrrhus, Empr. 545., of Agathocles, 331. Gem of Aspasius, similar to the later Athenian coins (and thereby to the A. Parthenos), only still more richly decorated, Bracci i, 29. Stosch P. gr. Eckhel. P. gr. 18. G. M. 37. 132. Hirt 6, 6. comp. Lipp. i, 29. 30. 31. ii, 27. [The Albani A. "in the lofty style," Cavaceppi Racc. di stat. tv. 1. Fea's Winck. i. tv. 13., the head in Winck. W. iv. Tf. 6 A.]

4. The coins of Corinth and its colonies (§. 132. R. 1.) have the high vizor-helmet with the Pegasus (in reference to A. Chalinitis), also those of Syracuse (with few exceptions), of Agathocles, Alexander, Pyrrhus. On the contrary the coins of Athens, as well as those of Velia, Thurii and other places, have in almost all forms the low close-fitting helmet, with merely a shade (comp. M. Hunter. tb. 8—10. Tychsen Commentt. rec. Gott. V. tb. 2.). It may be thence inferred that the Albani bust and the Velletri statue cannot be copies taken immediately from Phidias.

370. The modifications of this form stand in intimate 1 connexion with the drapery. Athena, in the first place, has, in many statues of the perfected style, a himation thrown about her, either so as that falling over in front, it lies merely around the lower part of the body, and thus heightens the majestic impression of the form, or so as to conceal the left arm and a portion of the ægis, whereby the goddess receives a peculiarly peaceful character. This Athena has 2 always the shield resting on the ground, or wants it altogether; she is accordingly conceived as a victorious (hence also the Nike in her hand) and peacefully ruling goddess. In 3 contrast to it stand the statues of Pallas in the Doric chiton with the hemidiploidion, but without himation: a costume which is immediately adapted for combat, for engaging in which the upper garment also in Homer, whether it was chlaina or peplos, was constantly laid aside. With this dra- 4 pery agrees very well an uplifted shield, which characterized (§. 116. R. 3.) the Pallas Promachos of Phidias, and is probably to be restored in many statues of Pallas executed after a sublime model, which exhibit a somewhat more combative action than usual in the bold sweep of the ægis, and the whole bearing of the body, and are distinguished by the particularly powerful and athletic form of the limbs. Where, therefore, 5 Athena appears, in smaller works of art, hastening to battle or already engaged in combat, uplifting the lance or hurling the thunderbolt, she has always this drapery. However, 6 she is also to be found in the same garb as a politically active, as an oratorical (*ἀγοραία*), and, without helmet or ægis, as a peace-establishing goddess; and this more lightly clad 7

Athena is also to be found on coins with shield laid down and a patera in the hand, especially in reference to conquests just achieved.

1. Statues of Athene Clarac pl. 457—474. The probable copies of the A. Parthenos with Attic helmet, §. 114. R., have the himation thrown back. A. Parthenos on coins of Antiochus VII., Mionnet Suppl. T. viii. pl. 14, 1. Similarly draped that in M. Franç. iv, 5. Nap. i, 11. Bouill. iii, 3, 2. Clarac pl. 320. Also the grand statue 9½ feet high found at Velletri in 1797, now in the Louvre 310. Millin M. I. ii, 23. p. 189. M. Franç. ii, 2. Nap. i, 7. Bouill. i, 23. Clarac pl. 320. Meyer Tf. 21 c. Also the one PCL. i, 9.; August. 98. Comp. Liban. *Ἐκφρ.* 30. The A. with the serpent, G. Giust. 3. has the himation covering the arm. comp. Meyer in the Horen St. ii. s. 42., in the Braccio Nuovo of the Vatican; one entirely similar, from Velletri, opposite. Gerhard, *Beschr. Roms* ii, ii. s. 91. 104. [M. Chiaram. ii. tv. 4. 5.] The bust of this A. on gems, Lipp. ii, 31. by Eutyches, Stosch P. gr. pl. 34.—A. with closely enveloped left arm, in several statues, Bracci ii. tv. agg. 9. Gerh. *Ant. Bildw.* 1, 8 (where she is called Alea). [Rospigliosi in Clarac pl. 462 F. no. 848 C. The star-besprinkled Ægis is the characteristic, the name Alea cannot be pointed out. To the four repetitions a fifth is added, Bull. 1842. p. 169. A. with star-besprinkled drapery, a small bronze in Vienna, Arneth. *Beschr. des k. Münzcabinets* s. 33., thus also in ancient vase-paintings, Bull. 1830. p. 193.] Min. of Arezzo §. 172. R. 3.

2. Pallas Victrix in the himation, Bartoli Lucern. ii, 37. comp. Gerhard, *Ant. Bildw.* s. 146. No. 11.

3. To these belongs the fine statue in Dresden 187 and 206. Aug. 14. comp. Schorn in the *Amalth.* ii. s. 206., and the exactly corresponding one at Cassel. Bouill. i, 24. M. Roy. ii, 7. comp. Völkel in *Welcker's Zeitschr.* i. s. 156. The sinking of the left knee, and the elevation of the left shoulder which clearly shows that the left arm was much raised, lead to the conclusion that this Pallas was one accoutred for immediate defence. Therewith are to be ranked the A. in Dresden 214. Aug. 48. (Areia according to Hase, *Verzeichniss* s. 62.); the Etruscan one, as it seems, from Modena in the Louvre 398. Bouill. iii, 3, 6. M. Nap. i, 9. Clarac pl. 319.; the Etr. one of terracotta, from Capua?, in Vienna, Clarac 857. no. 847.; that of Versailles M. Franç. iv, 2. Nap. i. 10.; the Min. au collier in the Louvre 522., with a somewhat archaically handled Doric chiton and diploidion, M. Roy. ii, 1. Bouill. i, 25. Clarac pl. 319.; also that in Bouill. iii, 3, 1 3.; M. Cap. iii, 10. 11. To these add also the Medicean torso, Winck. W. v. s. 550. Tf. 4. C. [M. d. I. iii, 13. *Annali* xii. p. 87—93. E. Braun.]

4. Perhaps the figure on the gem Tassie pl. 25, 1731. Lipp. Suppl. 69. especially resembles the A. Promachos. (The same figure in front view 92.). An onyx found near Aliphera presents in a similar form the A. *Ἀγνοῖτολῖα*, perhaps after Hypatodorus' statue, Leake, *Morca* ii. p. 80. Of the same description was the A. *Κρανῶα ἰσχυροσπῆιν ὡς ἐς μάχην*, Paus. x, 34, 4.

5. So the one with the serpent hastening to battle on gems, Millin P. gr. 16. Lipp. ii, 34., A. attacking with serpents, as on gems, Morelli gens Clovia 1.; the coins of Antiochus Philopator N. Brit. 12, 13., of

Athens, Stuart ii. vign. N. Brit. 6, 14—Hurling thunderbolts on coins of Athens, as guardian of her temples, N. Brit. 6, 13., of Macedonia (§. 368. R. 5.), of Domitian, G. M. 37, 136. The numerous Minervas on Domitian's coins (Morelli Dom. tb. 6 sqq.) especially make the contrast very evident between the one fighting (even downwards from the ship) in the chiton, and the one standing tranquilly in the himation. A. on vase-paintings, short ægis with veil, a long hemidiploidion underneath, M. Pourtales pl. 6.

6. That in the Louvre 192. is an *A. Agoræa*. Bouill. iii. Suppl. Clarac pl. 320. in the Doric ungirded chiton with cape, with a small ægis, the right hand resting upon the haunch, the left extended oratorically, the head inclined with a peculiar expression. The gesture of the colossal A. at Constantinople was perhaps similar, Nicetas p. 359. P. A. in oratorical attitude, clad in the himation, the shield at her feet, Passeri Luc. i, 62. [The Pallas of Antiochus of Athens in Villa Ludovisi, M. d. I. iii, 27. Ann. xiii. p. 54. That published as Agoræa, in the palace Steppani-Vidoni at Rome, E. Braun Ant. Marmorwerke i, 1. Similar that of Cassel D. A. K. ii, 20, 210. A. with small narrow ægis, marble, Specim. ii, 38. Small bronze bust of a whole figure, of the time of the Cæsars, peaceful expression, *ibid.* ii, 48.] The *Pacifica* (comp. Luc. de domo 27.) is designated by the want of the helmet, M. Chiar. 14., as well as of the ægis, *ibid.* 12, 14., also by the inverted torch M. Nanian. 18. G. M. 37, 137. comp. 138. [Stat. reg. Suec. tb. 1.] On early reliefs (§. 96. No. 20. Winck. W. v. s. 527.) and vase-paintings, such as the one mentioned §. 365. R. 1. A. holds the helmet in her hand as a peacemaker. The fine bust of A. with the right shoulder uncovered, and having nothing of the ægis but the snakes, and of the helmet but the crest, on a sardonix in Florence, Gori ii, 55, 1. Tassie pl. 25, 1647., recalls the appalling beauty of many Gorgonea.

7. A. in the chiton with the shield set down and patera on coins of Cyne N. Brit. 9, 20., in like manner with a Nike in the hand; 10, 21. 12, 12. Morelli Dom. 9, 22. 32. Lipp. ii, 33. Suppl. 95. As *Νίκηφόρος* in the double chiton, with the shield set down, and the serpent beside her, on coins of Athens, Stuart ii, 1. vign., comp. the Victrix G. M. 36, 135. [Hesiod Scut. 339. *Νίκην ἀθανάτης χερσὶν ἔχουσα*. The A. in Hope's coll. with Nike on her right hand Spec. i, 25, Clarac pl. 459. no. 850. the helmet after Phidias.]

A. *Nike*, winged, Ulp. ad Demosth. ag. Tim. p. 738. C. I. 150. Eurip. Ion 460. 1545. comp. Cic. N. D. iii, 23. and §. 334, 2., is also to be found on old Etruscan gems, Impr. d. Inst. i, 1. 4., likewise on coins of Domitian, Morelli tb. 7, 37. According to Heliodorus, in Photius' Lex., the wooden statue of A. Nike was not winged, and held in the right hand a pomegranate, in the left a helmet (read *κράνος*). A. as a sovereign, with her foot on a globe, bronze in Grivaud de la Vinc. Ant. Gaul. pl. 24. A. as goddess of navigation spreading her ægis as a sail, on coins of Phaselis, Eckhel Syll. 4, 11. A. in a quadriga, coins of the gens Vibia, &c. A. *Archegetis* (of Athens), with the owl in her hand, Schol. Arist. Birds 515., as well as in a bronze at Vienna, also Ant. Herc vi, 7, 8. Comp. M. Chiar. p. 38. So also the Attic A. on vases, Tischb. iii, 33. [Gerhard Trinkschalen xiii, 1. M. Gregor, i, 43, 1. M. d. I. ii, 35. Gerh. Prodr. s. 147.] A. as *Ergane* with the owl in her hand, borne by a ram, Millin P. gr. 18. Tassie

pl. 26, 1762. [D. A. K. ii, 21, 223.] Impr. d. Inst. ii, 6. Pallas with a goat beside her in a peculiar style, on coins of Cleomenes of Lacedæmon, Mionn. Suppl. iv. pl. 6, 3. [A bronze figure 8 inches high in Florence, the helmet flat, instead of the ægis a sort of under-vest with leather-apron, in her hands a kind of small ship and skeins of wool, explained as Ergane also by Wicar Gal. de Florence Cah. x. The three Charites made by A. for Cyzicus as first work of art, according to an epigram, see N. Rhein. Mus. iii. p. 273. Ergane builds the first ship §. 371. R. 6, helps Dædalus to make wings and Epeus the horse.] With panther, roe, on vases from Volci. A. Polias feeding her sacred serpent, in the relief PCl. iv, 6. Hirt 6, 9. G. M. 36, 134. A. Hygieia (doubtful) G. M. 36, 140. Paciaudi Mon. Pe-lop. ii, 155. [A. Hygieia had a temple on the acropolis of Athens. A. Pæonia Paus. i, 2, 4. 34, 2.] A. enveiled in a small statue in Villa Albani, as the statue of the city-goddess was veiled at Athens on one of the days of the Plunteria, Clarac pl. 457. no. 903.

- 1 371. Several mythi of Pallas occupied advancing art more
- 2 than can be indicated in the extant works of a later period. The
- issuing of the virgin in complete armour from the head of Zeus,
- must have been a favourite subject of elder art, whose groups
- of statues we can figure to ourselves from vase-paintings and a
- 3 design on an Etruscan mirror. A view of the battle with the
- giants, represented on the Panathenaic peplos, wherein the
- goddess rode in the quadriga invented by her, as well as of the
- contest of Athena with Poseidon for the tutelar sovereignty of
- 4 Athens, is now almost only furnished by coins and gems. By
- her mystical relation to Erichthonius, the goddess receives a
- trait of maternal character, which forms a very interesting
- and attractive combination with her virgin severity; probably
- genial creations of an Athenian artist form the basis of what
- 5 has been preserved thereof in works of art. The destruction of
- her terrific antitype, the Gorgon, by means of Perseus, a closely
- allied dæmon, belongs to the first mythic subjects, in which,
- art, still rude and delighting in the grotesque, tried its
- skill; the gift of Gorgonian locks or drops of blood, by which
- Athena communicated to her protégés the power of life and
- death, could not be so easily expressed in a plastic manner.
- 6 She is more frequently seen in actions where she is per-
- sonally less interested, as Ergane in ship-building and other
- architectonic undertakings, as well as advising and aiding in
- female occupations; the invention also, as well as her disdain
- 7 of the flute, is the subject of thoughtful compositions. As the
- general helper of heroes she has her place everywhere in the
- 8 representations from these cycles of mythi. Besides the much-
- adored Attic Athena, the Athena Chryse, a Lemno-Dardanian
- goddess, especially occurs as an object of worship. Like the
- goddess of Athens she has also a serpent for the protection of her
- 9 sanctuary. Of more importance however than these serpents
- for the symbolism of art, are the owl and the cock, the former
- of which, without regard to its original reference to nature,

denotes the serious meditation, the latter the stirring activity and combative energy of the goddess.

2. *Birth of A.* On the ancient works of art referring to the Ἀθηνᾶς γοναί Welcker ad Philostr. ii, 27. p. 543. [Vase-painting M. d. I. iii, 44. 45. Ann. xiv. p. 90—103 by W. Henzen. Gerhard Auserl. V. i, 1—4. Elite céramogr. i, 54—66., where a second mirror is also described p. 222, mentioned Bull. 1841. p. 177.], a group on the acropolis of Athens, Paus. i, 34, 2, probably archaic. Comp. §. 118. R. 2 c. Very rude representation on a Clusinian vase, Dorow Notizie tv. 10. Micali tv. 79. The Volcentine vase §. 99. No. 3. The infant A. on the knees of Zeus, Micali tv. 80. Quite similar in Laborde pl. 83. Etruscan patera in Schiassi De patera Cospiana. R. 1818. and Inghir. ii, 10. with Zeus (Tina), Hephæstus (Sethlans), Aphrodite (? Thalna), and Æleithyia. (Thana seems to me to stand here for Ἀθανα, others however interpret differently.) [Gerhard Etr. Spieg. i, 66.] Gem, Millin P. gr. 56. Lamp, Passeri i, 52. Rondanini relief, Winck. M. I. ii. vign. G. M. 36, 125. Picture by Cleantes of Corinth, §. 356. R. 5. Large historical tableau, Philostr. ii, 27. [Philodemos περὶ εὐσεβείας: καὶ τῶν ἀρχαίων τινὲς δημιουργῶν τοῦτον (τὸν Ἑρμῆν) παρέρποντα τῷ Διὶ ποιοῦσιν πέλεκυν ἔχοντα καδᾶπερ ἐν τῷ τῆς Χελκιοίκου (of Gitiadas), in Avellino Casa Pompeiana 1837. p. 58, who also p. 78. refers to the Berlin vase no. 586., where, behind Zeus sitting, Gerhard perceives Hephæstus, but Levezow Hermes with petasus, caduceus and chlamys.]

3. *A.'s battle with the giants* on the Dresden statue §. 96. No. 13. comp. Schol. Aristid. p. 115. Fr. Relief on the bronze helmet, M. Borb. x, 31. Gem, Millin P. gr. 19. G. M. 36, 128.; Tassie pl. 26. No. 1753. Coins of Seleucia in Cilicia G. M. 37, 129. Statuette with the vanquished giant at her feet, M. Franç. iv, 8. Bouill. iii, 3, 7. [M. Nap. i, 12. §. 396. R. 1. Pallas slaying a giant, Stackelberg Tf. 13. A. and Typhœus, a group in the French Mus. Visconti Op. Var. iv. p. 14. A. and Enceladus with the names, Elite céramogr. pl. 8, the same pl. 9 and many others, also Antiq. Pourtales, no. 131, A. against two giants *ibid.* no. 132. 133. Judica Antich. d. Acre tv. 22. Elite pl. 11. A. and Enceladus, Gerhard, Etr. Spiegel i, 67. A. and Acraos Tf. 68.—Also contest of A. with Marsyas *ibid.* Tf. 69. 70. A. and Enceladus with three names, amphora from Vulci, Gerhard Auserl. Vas. i, 6. Elite céramogr. i, 8. Another representation *ibid.* 9. A. against two giants 10, in her chariot against one 11.] *Contest with Poseidon* §. 118. R. 2 c. The group of statues at Athens, Paus. i, 24, 3., probably occurs again on coins of Athens, Stuart ii, 2. vign. G. M. 37, 127. N. Brit. 6, 11. Cameo in Paris, Cabinet pl. 15., in Naples, Tassie pl. 26. 1768. Relief on a fibula from Pompeii, M. Borb. vii, 48. The sacred olive-tree (ἐλαιά πάγκυφος) N. Brit. 6, 12. 13. 15.

4. *A. warding off Hephæstus*, fragment of a painted clay-plinth from Athens, Bröndsted Voy. ii. p. 299. pl. 62. comp. Luc. de domo 27. (otherwise explained by Panofka, Ann. d. Inst. i. p. 292.) A. receiving in her ægis the infant Erichthonius whom Gæa holds up to her, Hephæstus standing by, vase-painting from Volci M. I. d. Inst. 10. [Two from Clusium, M. d. I. iii, 30. Ann. xiii. p. 91. and Gerhard Auserl. V. iii, 151, Elite céramogr. i, 85. with interesting variations. O. Jahn Archäol. Aufs. s. 60 ff.] Relief representations of the same subject? M.

I. 12. Ann. i. p. 298. comp. Clarac, *Mélanges* p. 43. Statue of A. with Erichth. in the ægis, in Berlin, Rot. 12. S. Lange *Ilgenio*. 1831. [Hirt's *Bilderbuch*, Tf. 22. no. 236. Clarac pl. 462 C. no. 888 E. Böttiger's *Amalthæa* iii, 367.] Erichthonius with the shield of A. on coins of Magnesia M. d. I. i. i. pl. 49 A. no. 1. R. Rochette, Tantalus according to Panofka. Ann. v. p. 117—125.

5. On the Gorgoneia §. 397, 6. Perseus §. 414. R. 2. A. delivering to Cepheus the protecting hairs of the Gorgon which Cepheus' daughter Sterope receives in a vase (see Paus. viii, 47, 4. Apollod. ii, 7, 3.), on coins of Tegea, Mionnet, *Empr.* 666. M. SClem. 12, 120. Millingen *Méd.* In. 3, 9. comp. Cadalvène *Rec.* p. 209. Correctly explained in Eckhel's N. V. anecd. p. 142. D. N. ii, 298. Millingen refers the representation to A. and Orestes.

6. A. at the building of the Argo, Winck. M. I. vign. G. M. 130. 417.; Terrac. of the Br. M. 16.; G. M. 105, 418. [D. A. K. ii, 21, 238. Campana *Ant. opere di plastica* tv. 5, who understands it to be A. Ergane as inventress of the ship at the voyage of Danaus Marm. Par. ep. 9. Plin. *Epist.* vii, 56. Hyg. 168.] At the building of the theatre of Capua, Winck. W. i. Tf. 11. With Hephæstus §. 367. G. M. 82, 338\*\*, Dædalus §. 418. As patroness of female work, in the forum Nervæ §. 198. R. 3. Invention of the flute, a picture, Winck. M. I. 8. G. M. 83, 130. Myron fecit Satyrum admirantem tibias et Minervam, Plin. comp. Paus. i, 24, 1. The relief in Stuart ii, 3. vign., and the Athen. coin, Brøndsted *Voy.* ii. p. 189. agree therewith.

7. A. fighting with Ares? a vase-painting, Inghir. G. Omer. 197. Often beside heroes in their chariot, or at the equipment, Ann. d. Inst. iii. p. 135 A. with Hercules §. 410. 411., Theseus 412., Bellerophon 414. (G. M. 92, 393.), the battle of the Amazons 417, before Paris 378., at the Trojan battles 415., with Odysseus, Orestes, 416 (on Asiatic coins, Artemis giving the voting-stone is a symbol of the *κοινοβούλιον*, Heyne *Virg.* T. vi. p. 785 (1800.); also at the rape of Cora 358., the punishment of Marsyas 362., Cadmus' and Peleus' marriage 412. 413.; with Prometheus giving life to man 396.

8. A. Chryse preventing Philoctetes, by her *αἰκουρός ὄφρα*, from capturing Troy before the time (a fundamental idea of the Philoctetes of Sophocles), on the vase-painting Millingen *Div.* pl. 50. comp. Philostr. the younger 17. Earlier sacrifice of the Argonauts, *ibid.* pl. 51. Laborde pl. 23. Comp. Uhden in the *Schr. der Berl. Akad.* 1815. *Phil. Cl.* s. 63. Welcker in *Dissen Expl. Pind.* p. 512. [Sacrifice to the goddess Chryse, four vase-pictures, Gerhard's *Archäol. Zeit.* iii. Tf. 35.] Panathenaic sacrifice on vases from Volci, Levezow, *Verz.* 626. Scenes from the Attic worship of Pallas, as it seems, on metopes from the Parthenon. Sacrifice of a cow to Pallas on vases from Volci, also processions of lyre and flute players, Gerhard, *Ann. d. Inst.* iii. p. 134. comp. *Prodr.* s. 137. A. receiving the peplos [as at Troy in Homer], on coins of Tegea, as on vases from Volci according to Gerhard. *Ann. d. Inst.* iii. p. 134. The *τέλεπες* with the prizes of the Panathenæa, coins in Stuart ii, 1. vign. On the seat iii, 3. There are still to be mentioned A. *Itonia*, sitting beside Hades (Strab. ix, 411.), Florent. gem in Gori ii, 72, 1. Wicar iv, 3. The Capitoline Minerva §. 351. R. 7. Combination of A. with Hermes §. 345. R. 2.

9. Minerva's owl (*strix passerina*, Blumenbach Specim. i. p. 20. Bottiger Amalth. iii. s. 263.), the ancient emblem of the *Γλαυκῶπις*, given to her also by Phidias together with the serpent (to which likewise refers Demosthenes' witticism in Plut. 26. see however Gerh. Prodr. s. 147.), sometimes on Minerva's helmet (on denarii of Cordus), as well as in her hand §. 370. R. 7., on the pole of her chariot M. Borbon. viii, 14. On the owl as mouse-killer (comp. *Batrachomyom.* 185 sqq.). Böttiger Amalth. iii. s. 260. Gött. G. A. 1831. s. 554. comp. Tassie pl. 23, 1585. Often on gems (M. Odesc. 30., Tassie p. 137.) the owl itself with the head and attributes of Minerva; also A. drawn by owls (Tassie pl. 26, 1756). The cock, as an emblem of contest for honour, is to be found almost always, and that too in pairs, on the Attic prize-vases, §. 99. No. 1. Also on coins of Himera, Cales, Suessa. Comp. Pausan. vi, 26, 2. [Peculiar to these works of art is an amatory relation of A. to Hercules, which has been gradually brought more clearly out Rhein. Mus. iv. s. 479. E. Braun Tages und des Heracles und der Minerva heilige Hochzeit, München 1839 f. Gerhard Trinkschalen s. 11. 30. Tf. C., especially the Fontana vase Gerh. Auserl. V. ii, 149. s. 182 O. Jahn Archäol. Aufs. s. 83—127. H. Brunn Berl. Jahrb. 1845. i. s. 692—96. There is, exactly like the Fauvel jug in Stackelb. Gräber Tf. 13, 2. 3. another in the Brit. Mus. in the Burgon collection from Athens, if indeed it be not the same, which only seems to be not the case, from the form of the opening.]

## 9. ARES.

372. Ares, the god of battle, who is in a significant manner placed along with Aphrodite in the twelve-god system, was, however, in his essence, too much a mere idea to become a leading subject of the plastic art. Neither did any Hellenic state worship him as a cardinal and tutelary deity, which he became in later times at Rome. Hence it is, that although a few remarkable statues of the god by Alcamenes and Scopas are mentioned, yet many doubts still prevail as to his plastic character. However, a compact and muscular development, a thick fleshy neck, and short, disordered hair (§. 330, 2.) seem to belong universally to the conception of the god. Ares has smaller eyes, somewhat more widely distended nostrils (§. 335, 2.), a less serene forehead than other sons of Zeus. With regard to age, he appears more manly than Apollo, the mellephebos, and even than Hermes, the ephebos among the gods,—as a youthful man, whom, like almost all heroes, early art formed with a beard, improved art, on the contrary, without beard; the former representation, however, was also preserved in many districts and for many purposes. The drapery of Ares, where he does not appear entirely undraped, is a chlamys (a sagum). On reliefs in the archaic style he is seen in armour, in later times he retained merely the helmet. He usually stands; a vigorous stride marks the *Gradivus* on Ro-

man coins; the legionary eagle and other signa the Stator and Ultor (who recovered them); victories, trophies, and the olive-branch the Victor and Pacifer. Scopas sculptured a sitting Ares; he was doubtless conceived as reposing in a mild mood, which seems also to be the meaning of one of the chief statues extant, in which a copy after Scopas is perhaps preserved to us.

3. 4. Beautiful head of Ares on the gem, Millin P. gr. 20. Lipp. i, 32. Bust of basalt in Villa Giustiniani, see Hirt s. 52. Ares is often assumed on coins without foundation; for instance the helmeted and bearded head on coins of Metapontum (G. M. 40, 150. Magnani Misc. Num. iii, 25—28.) is, according to an inscription, Leucippus, an Achaian founder of the city (Strabo). §. 418. R. 2. [Coins of Metapontum and a Campanian one, Clarac pl. 1007. no. 2795. 2796. Mars bearded on coins of the Romans in Sicily, Neumann N. Ined. i. p. 67 ss. tb. 2, 12.] On the coins of the Mamertines an unbearded laurel-crowned head has the inscription "Αρης, Torrenuzza 48, 12—14. A bearded head of A. on coins of the Bruttii, Magnani ii, 4—10., if it also is not a tribe-hero. Ares' head unbearded on the Roman coins, only on those of the gentes Fonteia and Junia with sprouting beard, Patinus p. 114. 144. [Eckhel, D. N. i, 224.] A. bearded, crowned by a Nike, Aphrodite beside him with Eros on her shoulder, on the corresponding altar the three Graces? Serradifalco gli avanzi dell' ant. Solinto tv. 4.

5. A. bearded and in armour on the Borghese altar. A. as a young man, with the chlamys, on the relief PCl. iv, 7; [with armour, helmet and shield on the Capitoline ara, Winck. Mon. Ined. Tf. 5.] Bearded and in armour among the eight gods of the ara, M. Chiar. 19. A bearded Mars-Hadrianus, statue in the M. Cap. iii, 21. Other statues, such as that in the M. Cap. iii, 48, Racc. 130. cf. Clarac pl. 636. no. 1440. from M. Bourbon, which many call A. are more than doubtful. The statue of Hecleides (§. 157.\* No. 3.) and Harmatius also, Bouill. i, 7., is only an A. by restoration. On the Mars Borghese §. 413. (Achilles); a statue found near Ostia in 1800 with the inscription *Marti* is said to be very like this one. Hirt s. 52. Eight statues Clarac 634 A. 635. [A Mars 15 palms high, brought to Villa d'Este in Tivoli, is mentioned Flam. Vacca b. Fea Miscell. p. 56.]

6. See the collocation in Millin G. M. pl. 39. 40. M. Ultor appears very characteristic, Morelli N. Impp. 4, 18. Fine A. with Nike and laurel branch, Millin P. gr. 21. As Poliorcetes G. M. 39, 152. Passeri Luc. ii, 29. [Mars Gradivus, bearing trophies on his shoulder, Hirt Bilderb. s. 50.]

7. Ludovisi Mars, Perrier 38. Maffei Racc. 66. 67. Piranesi Stat. 10. R. Rochette M. I. pl. 11. According to R. R. p. 37. 413. a mourning Achilles; according to Hirt Bilderbuch s. 51. a hero [on the canon s. 31, Theseus]. If an A. it is one peacefully reposing, wherein the posture, the want of the helmet, and the Amor beneath his feet agree. [From traces of something having been broken off from the left shoulder a figure seems to have stood beside it, Meyer in Winck. iv. s. 301.]

1 373. In groups the god of war seldom figures as a com-



batant; precisely because he is himself nothing else than war and strife, he gave no opportunity for the celebration of particular exploits by him. He only figures on gems as giant-slayer. On the other hand we see him together with Aphrodite in 2 groups of statues, which, in the posture of the bodies and disposition of the drapery, indicate a famous original. As this union of war and love was not always taken as a frivolous adultery, but was viewed in the more serious sense, Roman imperial consorts could also be glorified by such groups in statues and coins. The Romans liked to see the love of 3 Ares for Ilia or Rea Silvia represented. In the treatment, Greek representations, especially the surprisal of Ariadne by Dionysus, were often laid as the ground-work.

1. A. Gigantomachos, Millin P. gr. 22. G. M. 36, 143. [Elite céramogr. i, 7, vase of the prince of Canino.]

2. A. and *Aphrodite*, a statue-group M. Flor. iii, 36. Wicar iii, 12. Clarac *Vénus de Milo* pl. 2. Draped, with the heads of Marcus Aurelius (?) and Faustina the younger in the Louvre 272. V. Borgh. 6, 3. Bouill. i, 8. Clarac pl. 326. Similar group M. Cap. iii, 20. Reliefs, R. Rochette, M. I. 7, 2. G. Giust. ii, 103. Gems also in the old style, Millin P. gr. 24 sqq. Lipp. i, 89. 91. ii, 79. Painting from Pompeii, M. Borb. iii, 35. (A. in the himation); M. Borb. ix, 9.; Gell N. Pomp. pl. 82. (Eros takes off his helmet). The surprisal of the lovers by Hephæstus §. 367. R. 2. An A. in the net, drawing his sword, on a coin of archaic style, Winck. M. I. 166. Raponi 21, 15. 36, 1. Tassie pl. 53, 10127. A. as defender of Hera against Hephæstus §. 367. R. 3.

3. Mars descending to *Rea Silvia* (pendens as in Juvenal) on the pediment of the T. Urbis, §. 191. R. 1. Similar the picture, Terme di Tito 31. Mars appearing to Ilia, Impr. d. Inst. iv, 87. on a medallion of Anton. Pius and other imperial coins. Also the Ara of Claudius Faventinus, Bartoli Adm. 5, 1. Vase in Bonn. [Crater of bronze, found in the neighbourhood in the best style; on the reverse Mars fighting with Hercules over the dead body of Cynus, Alterthumsverein Bonn i. Tf 1. s. 45. Wieseler Zeitschr. f. A. W. 1843. s. 484 ff.] The two chief figures in the relief in R. Rochette M. I. 7, 2. and on a Roman vase, G. M. 178, 653., also Ficoroni Gemmæ 3, 6. Mars leading Rea as his bride, entirely draped, Relief PCl. v, 25. G. M. 180, 654. The relief, Gerh. Ant. Bildw. 40., also seems to make A. and Rea correspond to Selene with Endymion. [Wieseler Die Ara Casa 1844. s. 57 f. In Guattani 1788. Febr. tv. 2. On a sarcophagus at Amalfi in the church of S. Andrea there is the same representation as in two in the pal. Mattei, one of which is in Winck. M. Ined. tv. 110. Gal. Mythol. 133, 550. Inghr. Gal. Omer. tv. 225. 231. Winckelman explained it as Peleus and Thetis, but Zoëga (correctly) as Mars and Rea, so also Lessing in the Laocoon §. 7. s. 86. and R. Rochette Mon. Inéd. p. 31 sqq.]

A.'s throne, Ant. Erc. i. 29. G. M. 42, 147. A.'s arms borne by boys, on a three-sided ara, S. Marco ii, 33. M. Nap. iv, 15. G. M. 40., corresponding to one very similar Brit. M. i, 6. and others.

## 10. APHRODITE.

1 374. The Syrian worship of Astarte, by meeting in Greece  
indigenous beginnings, seems to have produced the wide-  
2 spread and important worship of Aphrodite. The fundamen-  
tal notion of the great goddess of nature was never entirely  
lost; the watery element, her peculiar dominion in the East  
(§. 241. R. 2.), always remained under the sway of this deity,  
who was worshipped on coasts and harbours; the calm sea, re-  
flecting the heavens in the smooth mirror of its waves, seemed  
3 in particular an expression of her nature. When art, in the  
cycle of Aphrodite, soared above rude stones and shapeless  
idols, it suggested the idea of a goddess powerfully swaying and  
everywhere prevailing; it was usual to represent her enthroned,  
4 with symbols of blooming nature and luxuriant fertility; her  
drapery was complete, only that perhaps the chiton partly dis-  
closed her left breast, and elegant, as an affected grace in drapery  
and motion belonged of all others to the character of Aphro-  
5 dite. Art, in the Phidian period, also represented in Aphrodite  
the sexual relation in its sacredness and dignity, and, in refer-  
ence thereto, thought more on permanent unions for the pur-  
poses of public weal, than on transient connections entered  
6 into for sensual enjoyment. Later Attic art (§. 127) first  
treated the idea of Aphrodite with a purely sensual enthusi-  
asm, and deified in her no longer a world-swaying power, but  
the individual embodiment of the most charming womanhood;  
nay it even placed this ideal, released from moral relations,  
in decided contrast therewith.

1. Comp. Larcher, *Mém. sur Vénus*. P. 1775. Manso *Versuche über einige Gegenstände der Mythol.* Leipz. 1794. De la Chau *Sur les Attributs de Vénus*. P. 1776. Heyne, *Antiq. Aufs.* i. s. 115 ff. [Gerhard *Venusidole* B. 1845. with 5 Tf. in the *Schriften der Akad.*]—On the Paphian worship, §. 239. R. 2., 240. R. 1.

3. Xoanon of an Aphrodite-Hera in Sparta, to which mothers offered sacrifice at the marriage of their daughters. A. of gold and ivory at Sicyon by Canachus, enthroned, with polos, poppy-stalk and apple. A. on mount Eryx, enthroned, with dove, Eros beside her, on coins. G. M. 44, 181. cf. 47, 182. A. enthroned, with a hare under the seat, Eros beside her, on coins of Nagidos, Neumann N. V. ii. tb. 2, 8. N. Brit. 10, 16. Very similar in Zoëga *Bass.* ii, 112.—A. standing, with a dove in her hand, on the Borgh. Ara, with a flower (afterwards used as *Spes* §. 406. R. 5.) M. Cap. iv. 22.; PCl. iv. 8.; Chiar. i, 20. Similar on vases from Volci. In the archaic style, a shell in her hand, in the relief M. Borb. vi, 10. A. with Proserpine as a support (according to Gerhard), a small marble statue from Pompeii, M. Borb. iv. 54. An archaic A. whose hair is arranged by an Eros on wing, among Mænads. M. Chiar. i, 36. Gerhard, *Venere Proserpina*, 1826. 8 (comp. *Kunsthl.* 1825. No. 16

ff. 1827. No. 42 f.) mentions by this name the archaic idol with the modius, which often occurs especially as a support, having the one hand on the breast and tucking up the drapery with the other. Maffei Racc. 121. comp. 134., above §. 361. R.

4. Apollon. Rh. i, 743. describes this as the main feature in an Aphrodite, and Visconti, PCl. iii. p. 7. has caused it to be adopted as an important criterion of the statues of Venus. Thus A. has in the beautiful relief at Naples §. 378. R. 4. a veil over the head, and yet one breast is uncovered.

5. 6. Phidias' A. Urania at Elis, with her foot on the tortoise, as *οὐρουρός* according to Plutarch; and A. Urania at Athens. A. by Alcámenes §. 117. Scopas' Aphrodites, among which the Pandemos on the goat §. 125. R. 3. Praxiteles' 127, 4. Others by Cephissodorus, son of Praxiteles, Philiscus and others. A. Anadyomene by Apelles §. 141, 3.

375. The forms which improved art gave to Aphrodite are 1 mostly those natural to the sex. She is altogether a woman, in a much fuller sense of the word than Athena and Artemis. The ripened bloom of the virgin is, in many modifications, the stage of physical advancement which is adhered to in the forms of the body. The shoulders are narrow, the bosom has 2 a maidenly development, the fulness of the hips tapers away into elegantly shaped feet, which, little adapted for standing or treading firmly, seem to betray a hurried and tender gait (*ἄβρὸν βάδισμα*). The countenance, of Junonian fulness and 3 grand development of features, in the elder representations, appears afterwards more delicate and lengthened; the languishing eye (*τὸ ὑγρὸν* §. 329, 6.) and smiling mouth (*τὸ σεσηγμέναι* §. 335. R. 2.) are combined with the general expression of grace and sweetness. The hair is arranged with elegance, 4 usually encircled by a diadem and gathered into it in the earlier representations, but knotted together into a *krobylos* in the undraped statues of Venus produced by later art.

3. Not a few of the busts to be met with singly exhibit the more lofty character. Thus the *εὐστέφανος* in the L. 221. V. Borgh. 5, 17. Bouill. i, 69, 2.; the head in Lord Egremont's, Specim. i, 45. 46.; the Dresden head (Wacker s. 163.; also that s. 203. according to the Ed. Winck. iv. s. 332). On a head at Mantua and Cassel, Winck. iv. s. 331. 332, 439. The fine head, M. Chiar. i, 27. Sickler Alman. ii. Tf. 11., is in conformity with the later Ideal. On coins it is often difficult to recognise the head of A.; the female head on Cnidian coins is certainly an A., it has a fillet twisted round the hair like the copies of the Praxitelian statue §. 127. R. 4. On coins of the gens Considia (which have Mount Eryx on the reverse) the head of A. has a laurel wreath over the diadem, perhaps as *victrix*. Morelli Cons. 5. comp. Vibia 2.

376. Here also the essential modifications of the form are 1 closely connected with the drapery. The entirely draped 2 Aphrodite, who, however, for the most part wears only a thin

chiton which but slightly conceals the body, and with a graceful movement of the left arm merely draws forward a little the upper garment, which is falling down behind, is derived from the Urania of the early artists; she was worshipped in Roman times as MOTHER-APHRODITE, Venus Genitrix, and honoured by numerous representations, partly as the progenitrix of the Julian family, partly as the goddess, of lawful, wedded love, founded on desire for offspring, in times when there was a necessity for such a stimulus. The style of the period in which this manner of representation originated, and the purpose itself, combined to give to this class of statues of Aphrodite, rounder and stronger forms, shorter proportions of figure, and a more matronly character than was otherwise the custom in regard to this goddess. Very clearly distinguished from these is a second class of statues of Venus, which, without the chiton, have only an upper garment thrown round the lower portion of the body, and are characterized at the same time by the placing of one foot on a slight elevation. In these the goddess approaches a heroine in aspect; the forms of the body are remarkably firm, and, though slender, powerful, the bosom less rounded than in others, and the countenance furnished with more prominent features, not without the expression of pride and self-consciousness. Early wooden images at Sparta exhibited Aphrodite in armour as a deity triumphant over all might and strength; in this class of statues, therefore, we must recognise a VENUS VICTORIOUS, whether she embraced Ares himself, or held in her hands his helmet and shield, or a palm, or the apple [?] as a sign of victory.

1. Clarac pl. 591. [—632 H. 634. 634 B. 640.]

2. The movement of the left arm is well described in Aristæn. i, 15. by τῆς ἀμπεχόνης ἀκροῖς δακτύλοις ἐφαπτομένη τῶν κροσσῶν, and is given as a sign of shame.

3. Probably of this description was the Venus Genitrix of Arcesilaus (§. 196. R. 2.) in Cæsar's forum. A. with the disposition of drapery here described on coins of Sabina, Pedrusi vi, 29, 6. comp. PCl. iii, 8. On other coins more richly draped, with sceptre and ball, a child before her, with legend. G. M. 44, 185. V. Felix in like costume, a child in her arms, 186.; however, she also appears half-draped, girding herself with the cestus on coins of Domitian, Pedrusi vii, 27, 4. [A. girding herself with the cestus, a beautiful little bronze Ann. d. I. xiv. tv. F. p. 50. The V. Genitrix λύουσα ζῶναν Pindar O. vi, 39, μίτην ἀναλύεται, Callim. in Delum 222.] She often also carries the apple, likewise a spear, as mother of the Romans, and a Victory when she passes over into the victrix. But the V. coelestis of coins has also the same attributes, see the examples from Gessner and Pedrusi in Gerh. Neap. Ant. s. 5 ff. Ἀφρ. πανάγαθος draped Boissard iv, 116. Statues: That of Versailles in the Louvre 46. proportions, handling of hair and drapery archaic, with bored ears, M. Franç. ii, 6. Bouill. i, 12. M. Nap. i, 61. Clarac pl. 339. In the Louvre

185. clothed in a thin chiton with zone, an Amor beside her, formerly the name of Praxiteles was on it. M. Nap. i, 62. Bouill. iii, 7, 3. Clarac pl. 341. In Florence, Galleria iv, 1, 18. Clarac pl. 592, 1288, like the Gius-tiniani one 594, 1288 A., that in the Coke collection 594, 1449 A., and that in the PioCl. 592, 1289. In Lord Egremont's possession, doubtful, Cavac. i. 5. Winck. W. iv. s. 115. v. s. 24. Dancing and crowned with ivy, PCl. iii, 30. (according to Hirt). [Gerhard Vat. Mus. s. 203.] In the L. 420. V. Borgh. 4, 1. M. Roy. i, 18. Bouill. iii, 8, 3. In England, Specimens ii. pl. 54. The counterpart to her, her foe, the lewd miscarrying Venus, L. 427. V. Borgh. 4, 13. Bouill. iii, 8, 1. Clarac pl. 341. [Visconti Mon. scelti Borghes. 1821. tv. 30, as Peribasia, very erroneously explained by Zannoni in the Giorn. de' letterati, Pisa 1823. iv. p. 19. Ovid Amor ii, 14.] The statuette at Dresden 119., Aug. 66., beside the Priapus, seems to be an ex voto for fruitfulness in marriage; the drapery always remains in such circumstances. In Lipp. ii, 94. A. leans on a column on which there is a Priapus, and at the same time sings a butterfly with the torch taken from Cupid, therefore a goddess of life and death, V. Libitina. Comp. Gerhard, Ueber Venus Libitina on gems and glass-pastes, Kunstbl. 1827. No. 69 f. A. in the Coan drapery, at Dresden 245. Aug. 105.; Marm. Oxon. 5. Archaic Venus and Juno, Fama between them? Collect. de Peintures ant. qui ornent le palais, &c. 1781. pl. 10.—On vase-paintings A. always appears at Volci (Ann. iii. p. 44.) and elsewhere perhaps always draped, as naked figures can only be regarded as women bathing, as in Hancar. iii. pl. 123. Often also sitting, with the mirror, drawing her garment over the shoulder, Millingen Un. Mon. i, 10. Comp. §. 374. R. 3.—On the other hand the Etruscan mirror-drawings represent A. naked under the name of Turan, Dempster Etr. reg. 4, but also half-draped, M. I. d. Inst. ii, 6., draped likewise, Inghir. Etr. Mon. ii, 15 sq. 47. On an inedited mirror Turan, undraped, embraces Eros as a youth. Thalna also, who appears half-naked and with a dove, was perhaps related to A. Inghir ii, 10.

4. An A. of this description in bronze, similar to the marble one of Arles, with the *φάρος* around the thigh, *χρυσείη πλακαμίδας ὑποσφίγγουσα καλύπτει*, is described by Christod. v, 78.; the kind of drapery also Artemid. On. ii. 37.

5. 6. On the A. in armour, Paus. Plut. Nonnus and others. A victori-ous and martial-looking Venus, a consecrated gift of the sophist Herodes, is described by Damascius ap. Photius 242. p. 342. Bekk.; one looking at her reflection in the shield of Ares, Apollon, Rh. i, 745. A figure of this kind is to be found on coins of the colony of Corinth, probably of the time of Julius Cæsar, who worshipped V. victrix. The statue from the amphitheatre of Capua, which has the left foot placed on a helmet, agrees exactly therewith. Clarac pl. 595. 596. 598. Millingen, Un. Mon. ii. 4, 5. M. Borb. iii, 54. Gerh. Ant. Bildw. 10. comp. Winck. W. iv. s. 114. (The torso called Psyche, found in the same place, presents a similar character of forms, Millingen ii, 8. Gerhard 62. comp. E. Wolf, Bull. d. Inst. 1833. p. 132.). The Venus of Melos in the L. 232 b. (§. 253. R. 2.) approaches this one in drapery; it is the work of an artist of Antioch on the Mæander, if the inscription belongs to it. Restored in antiquity twice (if the hand with the *μῆλον* is also later), the second time barbarously. The A. in Dresden draped, Le Plat pl. 124, Clarac pl. 595, 1301.

Of majestic beauty, although not without defects. M. Roy. i, 19. Bouill. i, 11. Clarac pl. 340. Attempts at explanation: Qu. de Quincy, Sur la statue antique de V. découverte dans l'île de Milos en 1820. 1821. Clarac, Sur la st. ant. de V. victrix etc. 1821. Millingen *ibid.* The same figure of Venus, exactly in the same posture and drapery, is also grouped with Ares (as his conqueror) §. 373. R. 2. At the same time she often, as governor of the world, has her foot on a globe, M. Flor. i, 73, 5. Lipp. Suppl. 175. A. looking down on a helmet, which she holds in her right hand, while she holds a palm or a weapon with the left arm which is supported, on gems, Millin P. gr. 23. Hirt 11. Lipp. i, 93—95. ii, 80—84. M. Flor. i, 72, 2—6. (instead of the helmet also an apple or a dove). Perhaps the γλύμμα' Αφρ. ἑνοπλον of Cæsar, Dio C. xliii, 43. A gem of this description in the Vienna cabinet bears the inscription Αφροδιτη τη ανεικτω and *Veneri victrici.* Comp. coins of Augustus. In similar attitude the V. of Arles, L. 282., with particularly flat breast, restored by Girardon with mirror and apple. Delineated unrestored in Terrin La V. et l'obélisque d'Arles. Arles 1680. 12.; correctly restored Clarac pl. 342. Besides M. Franç. i, 3. Nap. i, 60. Bouill. i, 13. Meyer Tf. 7, 6. The statue found by Hamilton near Ostia is a copy of the same original, Brit. M. i, 8. Specim. i, 41.; also that in Bouill. iii, 7, 1. [comp. also V. Borg. v, 7.] A Pompeian picture exhibits an Aphrodite in the costume of the *victrix* here described, laying aside her dress and seizing the lance, M. Borb. viii, 6. [The head of another Venus found at Arles at the excavation of the theatre, a cast in the Museum at Bonn No. 157 b.] Half-draped statues of A. of different character and activity as portrait-statues, above §. 205. R. 4. The Florentine so-called Urania M. Flor. iii, 30. Meyer Tf. 11 n. Comp. the A. with a very beautiful head, Aug. 104. The drapery is modern on the small elegant statue, Aug. 43. The Hope Venus, Cavac i, 22., is very doubtful. Comp. §. 402. R. 1.

- 1 377. Less powerful, of greater fulness and roundness, are the forms of several statues of Aphrodite, which represent her at the bath, covering her bosom with a piece of the drapery which hangs round behind her; there was a celebrated one of this kind in Alexandria Troas which was often copied in
- 2 antiquity. Forms intentionally over delicate and flowing are observable in the meretricious statue of Aphrodite Callipygos.
- 3 On the other hand, ancient art felt itself challenged to the observance of the purest proportions, the most faultless representation of beautiful forms, when the goddess appeared completely unveiled. The unsullied bloom of the virgin forms, then holds the perfect medium between the more womanly forms of the matronly, and the somewhat more severe and powerful contours of the conquering Aphrodite; art here attains the last and highest goal in the representation of fe-
- 4 male beauty. Although the bath was originally imagined as the occasion of this unveiling, here all reference to action disappears; the statue is entirely a symbol of female loveliness, heightened by the manifestation of natural shame, and of womanhood in general. Other attitudes which indicate more

movement and action, notwithstanding the particular charms which they unfold, have not the same pervading and uniform fulness of beauty as the chief statues before described. To this class belong those crouching in the bath, girding themselves with the cestus, putting on a shoulder-belt or sandals. The Anadyomene, in the strict sense, is not a subject for the plastic art.

1. An A. covering her bosom in the pal. Chigi, found at Rome on Mount Cælius, in which the eyes, forehead, and the arrangement of the hair are particularly fine, has the inscription: ἀπο τῆς ἐν Τρωαδὶ Ἀφροδιτῆς Μηροφαντος ἐποίησι. M. Cap iv. 352. with engr. Winck. W. iv. s. 329. With this one agrees that in the L. 190 from the Gal. de Versailles. M. Roy. i, 11. Nap. i, 57. Bouill. iii, 6, 4. Clarac pl. 343. Comp. Bouill. iii, 7. Clarac pl. 344. The Dresden one with a bathing towel, Maffei Racc. 144., Le Plat 133, the head Aug. 61. The fine A. M. Chiar. i, 26. Clarac pl. 610, 1356, with borrowed head, has the drapery knotted together under the bosom. [There is a repetition in the small back court of the pal. Borghese at Rome. The same composition in bronze, Antich. d'Ercole. vi, 17. strictly speaking an Anadyomene, see Rem. 5. That in the Mus. Borb. Clarac pl. 600, 1323, wringing her hair, corresponds. The one at Syracuse similarly half draped, but with the hands held downwards, C. Grass Reise nach Sicilien ii. s. 356. Clarac pl. 608. no. 1344. Politi sul simulacro di Venere trov. in Siracusa, Palermo 1826. The one in the M. Chiaram. i, 25 only holds her hair with one hand.]—A. entirely unveiled in front, enveloped behind, G. di Fir. St. 39. Amalth. i. s. 288. Comp. Clarac pl. 625, 1403. 1405.

2. On the Καλλιπυγος the legend of the maidens in Syracuse, Athen. xii. p. 554. comp. Alciph. i, 39. with Bergler's notes. The γελασίνοι, *ibid.* p. 255. Wagn. correspond to the ἐν τοῖς ἰσχυρίαις γέλωας §. 127. R. 4. Farnesian statue in Naples with modern head (Finati M. Borb. ii, 255.) in Piran. St. 7. Maffei 55. Clarac pl. 611. [one of the bronze figurettes from Pompeii, only slightly different, at Arolsen. The same posture in a vase-painting, of which R. Rochette possesses a drawing. Canova declined to restore the leg of the famous statue at Naples, which had been badly done by Albaccini, just as the painters of ancient Rome would not venture to supply the destroyed leg of the Venus of Apelles.] On another at Versailles. Winck. W. ii. s. 404. [Similar statues in Cavall. St. ii, 66 and in Syracuse.]

3. Here we must distinguish: 1. The genuine copies of the Cnidian A. §. 127. R. 4. 2. The Medicean A. of Cleomenes §. 160. R. 3., which is also not rare on Roman coins of the time of the emperors. The Dresden torso with head, Aug. 27—30. resembles it, as does also the torso, Woburn Marbl. 22. 3. The Capitoline, with the same posture of the hands, but less inclined, and formed in a more womanly manner, the features more individual, high head-dress; beside her an ointment-vase (alabastron) with bathing-towel. Well-preserved, even to the fingers. M. Cap. iii, 19. M. Franç. iv, 14. Nap. i, 56. Bouill. i, 10 G. M. 44, 180. Clarac 621, 1384. Göthe's Propylæen iii, 1. s. 151. One in the same attitude dug by G. Hamilton in 1764 from the vault of the Barberini palace, afterwards in

Jenkins', Weddel's, Lord Grantham's hands, Winck. W. ii. s. 205. Heyne, Vorles. s. 313. Other undraped statues of A., M. Flor. iii, 34.; an excellent one in Hope's collection; a Labricanian one, Winck. W. ii. s. 299. Numbers of them in all museums, often destitute of grace, and only the uglier from the pretension which they make. Similar to the Capitoline L. 171 and 380., Bouill. iii, 6, 2. 4. V. Borgh. 5, 2. 5. Clarac pl. 343.; also L. 174. Bouill. iii, 6, 3. V. Borgh. 5, 9. Clarac pl. 344., only that a Dolphin with an Amor serves as trunk; in Dresden 279. Aug. 86. Excellent torso dug up at Capo d'Anzo, after passing through very various hands, now in the Brit. Mus., of luxuriant forms, Nöhdén Amalth. iii. s. 3. Tf. 2. The attitude was evidently quite different from that of the Medicean, and corresponds more to the Cnidian Aphrodite. [One of the finest torsi was brought from Florence in 1843 to the Museum at Berlin.]

5. The crouching A., *Vénus accroupie*, perhaps after Polycharmus' V. lavans se, Clarac pl. 627—631., is finest in PCl. i, 10. Piranesi St. 28. M. Nap. i, 58. M. Roy. ii, 13. *Βουπαλος εποισι* on the pedestal found beside it, comp. Archæol. u. Kunst. s. 169. Another L. 681., V. Borgh. 2, 4. M. Nap. i, 59. Roy. ii, 10. Bouill. iii, 7, 2. Clarac pl. 345., with the right arm lifted up, restored as Artemis. Another, *ibid.* No. 698. Clarac pl. 345.; G. Giust. i, 38. With Eros behind her, Guattani M. I. 1788. p. 57.—Similar on gems, an Eros rubbing her dry while another still pours water over her, Impr. d. Inst. Cent. iv, 22. drawing the drapery over, Lipp. i, 82—86.; on vases, sprinkled behind with water (if it is A. here).

In Christod. 99. a naked A. and 288. one veiled around the bosom, girds the cestus, §. 339. R. 3., round her breast (*ἐπὶ στέρνον, ἀμφὶ γράζοις*). So the bronze Ant. Erc. vi, 17, 3. G. di Fir. Stat. 27. Wicar i, 65. Cl. pl. 626, 1207. [A. with the cestus around her, sitting, as hetaira, an elegant little bronze in Holland. Jahrb. des Alterth. Vereins in Bonn viii. Tf. 1. s. 140. On a bas relief (Lancelotti) Amor holds the cestus in his hands beside Venus.]

A. putting on her sandals, on gems and graceful bronzes; Ant. Erc. vi, 14. (with *ψέλλια* and *περισκελίδες*), there was a particularly fine one in Payne Knight's collection. The one in Clarac pl. 610. no. 1354 (Odescalchi) was originally like the Herculanean one. [A very fine torso in the Brit. Mus. x, 20; several bronzes.] A. seated and putting on her sandals, Clarac pl. 604, 1320. Another graceful figure in Borioni tb. 7. M. Odesc. 35. A very graceful little torso in the Brit. Mus. R. X. No. 5. engaged in a similar act. The one sitting and putting on her sandals, M. Flor. iii, 33. is very much restored.

A. naked, equipping herself with Ares' armour; Eros sporting with the heavy helmet, beside her. Of strong round limbs. L. 180. V. Borgh. 5, 7. Bouill. i, 16. Clarac pl. 343.

A. Anadyomene §. 141, 3. A bronze figure, Millin M. I. ii, 28. [Magaz. encycl. 1803. iv. p. 240.]; G. di Fir. St. 89. Clar. pl. 626, 1408. [nobile signum, Nuda Venus madidas exprimit imbre comas. Ovid II. A. iii, 223. This suggests an imitation of the Anadyomene of Apelles. An Anadyomene in perfect preservation found at Syracuse, Mag. encycl. 1805. ii. p. 167.] A relief of the kind in Wilton House. Statue of the Colonna palace, Winck. W. vi, 2. s. 216. Gems, Lipp. i, 89. 90. In terracotta A. often kneels undraped before a shell-fish which forms her wings as it were. Clarac pl. 605. no. 1343. [Dubois Voy. en Crimée iv. pl. 16,



where there is also a standing and a sitting A. in terracotta.] The purple shell-fish murex was sacred to A. at Cnidus, Plin. ix, 41.

Naked A. with a flower, in the Hungarian museum. Cattaneo, Osservazioni sopra un fiammento ant. di bronzo rappr. Venere, Milano 1819.

A.-*Hermæ*, Paus. i, 19, 2. Were the veiled statues of Aspasia, as they were called, of this description, as Payne Knight supposes? Comp. Amalth. iii. s. 364. The veiling of A. (Morpho) is proved by Paus. iii, 15, 8.; but the Architis (Atergatis?) of Assyria, Macrob. i, 21. does not belong to this class. The supposed V. Archytis in the Brit. Mus. iii, 30 is according to Clarac pl. 591, 1286. a young Hercules or Theseus.

378. In groups Aphrodite frequently appears with her child 1 Eros in fondling representations, after the manner of the later erotic poetry; and with the Charites, when she is adorned by them, according to the ancient poetic notions. More full 2 of significance are the numerous representations of Aphrodite as a sea-deity, in which the loveliest product of the watery deep is usually combined and placed in contrast with the grotesque beings, which are destined to express the wild and changeful nature of the ocean. Among the proper love-in- 3 trigues of Aphrodite (of which that with Ares is already mentioned §. 373. R. 2.) the legend of Adonis, which always retained much of the foreign colouring of its origin, gave but little occupation to Greek art in the good times. More works 4 of art relate to the Trojan mythus; the competition for the prize of beauty gave to artists of different kinds occasion for manifold representations, seldom however to any of a lascivious nature. A very excellent work of sculpture, Aphrodite persuading Helen to fulfil her promise to Paris, forms the basis of numerous reliefs still preserved. The goddess is frequently 5 seen aiding lovers, for instance Peleus in the obtainment of Thetis, especially in vase-paintings, either enthroned or standing, but always completely draped, for the naked Aphrodite of later art is foreign to the vase style. Here we only recognise her by her elegant drapery and her manner of holding it, and also by the attributes (dove, iynx, hare, mirror, flower).

1. A. grouped with *Eros* §. 376. 377. [Terracotta, probably A. with Eros in her arms, Gerh. Ant. Bildw. i, 20.] A. and two Erotas, Clarac pl. 620, 1406. Borne through the air by Erotas, on vases, Millingen Un. Mon. i, 13. Taking the weapons from Amors, often on gems, M. Flor. i, 73, 1. With Eros and Pysche, in a group, Aug. 62. A. adorned by the *Charites*, a celebrated gem, M. Flor. i, 82, 3. Another, Winck. M. I. 31. This adornment is represented as a domestic scene, in the taste of declining art, on the cameo in Lipp. Suppl. 140. Tassie 6424. A splendid [not yet well explained] representation is that of Aphrodite with Eros in the circle of Cleopatra, Eunomia, Paidia, Peitho and Eudaimonia, Stackelb. Tf. 29, on an Athenian vase.

2. The *sea-born* A. as a maiden held up by Thalassa, in a relief in Paus. ii, 1, 7. Up-borne by Tritons, on gems, Hirt 7, 10. On a sea-bull

among Erotes, cameo of Glycon, G. M. 42, 177. On a sea-horse, draped, with Eros, coins of the Brutii, Nöhlén 1. On a Triton-car, coins of Agrippina, G. M. 43, 178. A. guiding Poseidon's chariot, vase-painting from Volci, Ann. d. Inst. iv. p. 375. As central point of a troop of Nereids and Tritons, V. Borgh. i, 12. G. M. 42, 147. Clarac pl. 224. On a casket §. 311. R. G. (For the explanation especially Claudian Nupt. Hon. 144.), Among Nereids in a shell held by Tritons, L. 384. Bouill. iii, 33, 1. (comp. 2.) Clarac pl. 224. A. as Euploea on a chair with a sail extended before her, which she continues to spread, vase-painting in Stackelb. Tf. 28. A. in a shell on the sea, a fan in her hand, wall-painting, M. Borb. v, 33. A. as a fisher with Eros, picture from Pompeii, M. Borb. ii, 18. and iv, 4. Zahn 18. Gell N. Pomp. 42. Gem, Tassie pl. 41. 6316.

There is frequently met with in ancient art a woman borne by a swan through the air and over water. On vase-paintings, Millin ii, 54.; Inghir. Mon. Etr. v, 38.; Millingen, Cogh. 21.; Laborde i, 27. (at Delphi as the omphalos shows), particularly fine in Count Ingenheim's collection, Gerh. Ant. Bildw. 44.; Terracottas, Combe 72. [Böttiger Kl. Schr. ii. s. 184. Tf. 3.] (a similar one in Berlin, where Amor is beside A.); Mirrors, Inghir. ii, 32.; Gems, Bracchi ii, 84. Stosch, Gemmæ 43. Tassie pl. 21, 1187. A. according to Creuzer Abbild. s. 23 A.; a Cora-A. according to Gerhard, Kunstbl. 1825. s. 66. Prodrum. s. 93; according to others Leda, also Cyrene, [who is carried off to Africa, like Ægina by the eagle, Europa by the bull, Rhein. Mus. 1834. s. 498. comp. O. Jahn Ann. d. I. xvii. p. 363—372. 404.]; according to Böttiger (Urania 1824.) one of the many ways of showing honour to a beautiful woman. An A. with naked bosom, otherwise draped, her foot on a swan, is given in Clarac pl. 345. from the L. 415, 4. A. with a swan in her lap, on vase-paintings, for example M. Blacas pl. 7.

3. A. in relation to Ares and Hephaestus §. 367, 2. 372, 2. *Adonis* going to the chase, a picture, Terme di Tito 43. Thrown to the ground by the boar and wounded in the thigh, distinct in the reliefs G. Giust. ii, 116.; L. 424. Bouill. iii, 51, 3. Clarac pl. 116., comp. Welcker Ann. d. Inst. v. p. 155. Dying in the arms of A., picture in Mengs, §. 210. R. 4. G. M. 49, 170; M. Borb. iv, 17. (with two weeping Erotes). M. Borb. ix, 37. Statue of the wounded Adonis? PCl. ii, 31. [§. 391. R. 1. O. Jahn u. de Witte über die Vorstellungen des A. Ann. xvii. p. 347. 387. M. d. I. iv, 23. 24 bis. Engel Kypros ii. s. 626—643. A. and Adonis Gerhard Etr. Spiegel i, 111—117. The mortally wounded Adonis E. Braun Zwölf Basrel. aus Palast Spada Tf. 2, Bull. 1846. p. 56.] Fine terracotta from a tomb in Nisyrus, A. and Adonis (?), A. with Phrygian cap and garment over the back. Thiersch Vet. Artif. op. veterum poet. carmin. optime explicari 1835. tb. 5. Visit of A. to *Anchises*, relief from Parameythia, §. 311. R. 5. (according to others A. and Paris) On coins of Ilion, Pellerin Rec. iii, 134, 7. In a picture from Pompeii, Zahn Ornain. 28.

4. On the contest before *Paris*, R. Rochette M. I. p. 260. The three goddesses with Hermes, goblet from Volci, R. Roch. pl. 49, 1. The *procession* to Mount Ida, on archaic vases, §. 99. No. 5., from Volci Ann. d. Inst. iii. p. 143. 153.; the *judgment* on later ones (at Volci with the names inscribed), Gerh. Ant. Bildw. i, 25. (also R. Rochette pl. 49, 2. A. with iynx and dove), 32. (comp. Hyperb. Röm. Studien s. 155.) 33. (A. with

veil and Eros), certainly also 43. Ann. d. Inst. v. tv. E. On the vases of Lower Italy the subject loses itself entirely in the indefinite and arbitrary, Gött. G. A. 1830. s. 2020. 1831. s. 1483. The vase M. I. d. Inst. 57. A. also belongs hereto (Artemis Astratia and Apollon Amazonius according to Ann. v. p. 255. where there are also strange explanations, p. 339. totav. d'agg. E. F.). Sometimes A. only presents herself to Paris, for example Millingen Un. Mon. i, 17. The judgment of Paris in mural paintings G. M. 147, 537.; Etruscan sarcophagi, Inghir. G. Omer. 9. [is from the Roman ara of Faventius; there is no example in Etr. sarcophagi] and other reliefs, L. 506. Clarac pl. 214; R. Rochette pl. 50. 1.; Bartoli Adm. 4.; Etruscan Mirrors, Gori ii, 129<sup>2</sup>; Ann. d. Inst. v. tv. F.; lamps, Passeri ii, 17; Coins of Alexandria, G. M. 151, 538.; Gems, G. di Fir. Int. 22, 1. 2. (where the subject is handled in the way of travesty). [Vase with the equipment of the goddesses for the judgment in the Bull. Napol. i. tv. 5. 6. and in the Mon. d. I. iv, 18. 19, Ann. xvii. p. 132—215, where 68 vases, altogether 116 monuments are described. Gerhard Etr. Spiegel ii, 182—222.] A. (with Peitho) uniting *Paris* and *Helen* on the Duke of Caraffa-Noja's beautiful relief, now in the Royal Museum at Naples, Winck. M. I. 115. W. ii. s. 520. vii. s. 417. G. M. 173, 540. Neap. Bildw. s. 69. M. Borb. iii, 40. Inghir. G. Omer 10. With it corresponds the relief in Guattani M. I. 1785. p. xli. ex hortis Asinii Poll. in the Vatican (with the statue of Apollo). Partly also the vase-relief, where only the muses performing the hymenæus are added, (Jenkins) Le Nozzi de Paride ed Elena. R. 1775, Tischb. Homer v. s. 11. [Spec. ii, 16.]

5. See Welcker ad Philostr. p. 622., especially Millingen Un. Mon. i, 10. and A. I. (also here together with Peitho).

6. Throne of A., elegantly adorned, with her attributes (also the spindle), a picture Ant. Enc. i. 29.

## 11. HERMES.

379. In the religion of the aboriginal inhabitants of Greece, Hermes stood in the cycle of the Chthonian gods, the powers that send up fruits and bounteous blessing from below; ancient Greece placed this benign god on all streets and roads, in fields and gardens as the giver of all good (δῶρα δῶν, ἐπιούριος, ἀπακέρης) in the form of a stake provided with a bearded head and a phallus. But the tellurian god of bounty was gradually converted into an economical and mercantile deity of gain and traffic (κερδαίος); he was now honoured of all others by heralds who were the medium of intercourse in the ancient world, and were skilled in many of the affairs of life. Through them he received the form in which we must on the whole conceive him even in early poesy: that of an active, powerful man with thick, pointed beard, and long tresses, in a chlamys thrown back—the dress best adapted for rapid movement—with a travelling hat, talaria and the kerykeion (caduceus) in

his hand which is often like a sceptre. He is thus exhibited universally in works of early art.

1. Above §. 67. R. 345. R. 2. The pillar-form of II. is probably as old as the god himself, for *Ἑρμῆς* is evidently connected with *ἑρμα*, *ἑρμαξ*; whence it is clear that the beginnings of religion and sculpture here entirely coincide. Phallic hermæ of simplest kind; often standing before Demeter; then with Hermes with caduceus and petasus on coins of Sestos ΣΙΣΤΙ, ΣΙΙ, ΣΑ Schreiber Münchner Abhandl. Philol. i. Tf. 1, 5—14. p. 105. Tyrrheni Pelasgi (RR.) The greatest part of the hermæ now mostly ascribed to Bacchus must (according to Zoëga De obel. p. 221. and Millingen Un. Mon. ii. p. 18.) be restored to Hermes [comp. Visconti M. PioCl. vii. p. 101.]; for example the head M. Nap. i, 6., where neither a great abundance of soft hair, nor a fillet, nor ivy-wreath, characterize Dionysus, the head with the cuneiform beard and the athletic fillet, Guattani, Mem. v. p. 139., the Brit. Mus ii, 19. Sacrifice of a goat before a herma of this sort, a vase-painting from Volci, Micali 96, 2. [Herma of H. Dolios, bearded, with the hat, Paus. vii, 27, 1.] A herma placed upon a throne, coins of Ænos, Allier de Haut. pl. 3, 3. (not correctly explained). Hermæ also stood on graves in designation of the Chthonian god, Cic. de legg ii, 26. Antiquity employed such hermæ on all occasions, even as distaffs, called *ῥέρον*, Pollux vii, 16, 73., on bedsteads, Etym. M. p. 376. comp. Ant. Erc. vi, 65., for suspending curtains, PCl v, 22. Triple hermæ § 67 R. [The Chablais herma, Dionysus, Hermes, Cora or Liber, Libera and Mercury, Gerh. Ant. Bildw. i, 41. Beschr. Roms ii, 2. s. 258.]

3. In Homer H. is *κρατὺς*, *σῶκος*, but *πρωτων ὑπηνύτης*, τοῦ περ χαρισ-  
τᾶτη ἦσθ only in a metamorphosis; this passage however had great influence on later art, see Luc. de Sacrif. 11. According to Pollux iv, 138. even the messengers on the stage had the wedge-form beard. Flying with the *πέδιλα* is at least II. xxiv, 345. 347. put in the most distinct manner in opposition to walking; and the winged sandals of Perseus who was allied to Hermes are certainly in the Hesiodic shield 220. comp. §. 334. R. 1. H. with large wings from his shoulders, vase-painting from Volci, Micali 85. The head wings are later. The caduceus was originally the olive-branch with the *στέμματα*, which were afterwards developed into serpents. Böttiger, Amalth. i. §. 104. Passages on II.-Serpents (first in Sophocles, according to Hesych. s. v. *δράκοντα*) in Plum ad Pers. i, 113. p. 150. H. has often merely a rod on vases from Volci.

4. So on the ara Borghese, the circular Capitoline ara (§. 96. No. 22. the Capitoline puteal has adopted a younger figure of II.), on the vase of Sosibius (§. 363. R. 3.), on the gem of Ætion, G. M. 50, 205. and others, Lipp. ii, 117., on vases §. 99, 3, 5. Millin Vases i, 70. Tischb. iv, 3. So in all from Volci, Ann. iii. p. 44. The head of the bearded II. on coins of Gaulos (with the caduceus); the head with pointed beard and wings attached on coins of the gens Titia is also to be noticed, Morelli 1.

- 1 380. The higher development of the form of Hermes originated however with the Gymnasia, over which the god had presided from early times in phallic pillar-busts as he from whom
- 2 flows corporeal vigour. It is probably to be ascribed to the later

Attic school, after the Peloponnesian war. He now became 3  
the gymnastically perfected ephebos, with large, expanded chest,  
slender but powerful limbs which had received their develop-  
ment especially through the exercises of the Pentathlon (run-  
ning, leaping and the discus); his dress that of the Attic ephebi,  
a chlamys, which appears for the most part much abridged,  
and not unfrequently the petasos as a covering for the head,  
the hair of which, according to the custom of young men at  
that age, appears cut short away, and not much curled (*σχα-  
φίον* §. 330, 1.) The features indicate a calm and acute in- 4  
tellect, and a friendly benevolent disposition, which is also  
expressed in the gentle inclination of the head; they do  
not pretend to the noble and proud look of Apollo, but with  
broader and flatter forms, have still something uncommonly  
fine and graceful. Among the statues we distinguish, first, a 5  
class on which the Hermes Ideal evidently soared to its highest  
point: figures of ripened youth, and full of solid strength, the  
expression of whose countenance melts into a gentle smile, in  
firm tranquil posture, the chlamys thrown back from the  
beautifully turned limbs and wrapped round the left arm; in  
these Hermes was evidently conceived as patron of gymnic  
exercises and bestower of bodily strength, as the palm-tree 6  
beside him also indicates. Next to these come statues simi-  
larly draped, on which, however, the gesture of the uplifted 6  
right hand shows that Hermes is to be conceived as the god  
of eloquence, as Hermes Logios: a conception which was  
very easily and naturally formed out of that of the god of gain  
and herald of the gods. As executor of the commands of Zeus, 7  
we see him half-sitting, and already half-springing up again,  
in order to hasten away; sometimes in bronzes winging his  
flight gayly through the air; also reposing after a long jour-  
ney, when he leans his arm merely on a pillar, and does not  
double it over his head: an attitude which would be too effemi-  
nate and careless for Hermes. The purse was undoubtedly a 8  
main attribute of Hermes in later times; although gener-  
ally restored in statues, it is found, however, very frequently in  
bronzes which may have come from the Lararia of Roman  
merchants and from the worship of the god which was widely  
diffused in Gaul and the neighbouring tithe-land.

1. Hermæ in Palæstræ, PCl. v, 35. 36. and often. Hence gymnastic  
inscriptions frequently on Hermæ. Youthful Hermæ also hold the re-  
gula ἵστανξ, in the Hippodrome, Anth. Pal. vi, 259. Cassiod. Var. iii, 51.  
Schol. Juven. viii, 53. Suidas s. v. ἵσταν. Mosaic in Laborde, Mos. d'Ital.  
pl. 9. 15, 7. Two bearded Hermæ in Berlin seem to have had exactly  
this destination. Statues Clarac pl. 656—666.

2. That Praxiteles sculptured Hermes in young and graceful form is  
clear from the sculptures quoted §. 127. R. 2. at the end. The Etruscan  
mirrors regularly present H. under the name of Turms in this phase. See

especially that in which a youthful Zeus, Tinia, stands between Hermes and Apollo, Dempster Etr. reg. i, 3. II. archaic, of a good period, carrying a ram round his neck, Clarac pl. 658. no. 1545 B. from the Pembroke collection.

3. II. as discobolus, Impr. d. Inst. ii, 12., as a runner R. 7.—Beautiful descriptions of the Hermes-costume in Ovid M. ii, 734. (chlamydenque ut pendcat apte, collocat, ut limbus totumque appareat aurum) and Appul. de Magia p. 68. Bip. (facies palæstrici succi plena—in capite crispatus capillus sub imo pilei umbraculo apparet—festive circa humeros vestis constricta). On the petasos of H. Arnob. adv. gent. vi, 12. II. with chlamys hanging down, on gems, Lipp. i, 137. 138. 142. 143. ii, 127. G. M. 51, 206.

4. [Galen Protr. ad litt. addisc. 3. *ἐστὶ δὲ Φαιδρὸς μὲν τὰς ὄψεις, δίδοται δὲ δερμύ.*] H.-head with the petasus (which has an arched form and no brim) on the coin (of Siris?) N. Brit. 3, 18., and those of Ænos, *ibid.* 4, 15. Mionn. Suppl. ii. pl. 5, 4., of Catana, with ears of corn around the petasus, Torremuzza 22, 15., of the gentes Manilia, Papia, Sepullia. Fine head of H., of youthful softness, in Lord Lansdowne's collection, Spec. 51. Riper, of a particularly shrewd appearance, Brit. M. ii, 21. On another head in England, comp. Winck. W. iv. Tf. 7 a. Hirt 8, 1. Heads on gems, Lipp. i, 129—132. M. Flor. i, 69.

5. For example the so-called Antinous of Belvedere (Lantin), recognised by Visconti to be Hermes, from the Farnesian statue and the gem-figure, Lipp. i, 133. Hirt 8, 4. See Racc. 3. PCl. i, 7. comp. tv. agg. M. Franç. iv, 15. Nap. i, 52. Bouill. i, 27. Very similar a H. from Tor-Colombaro in Lord Lansdowne's; also the one from the Richelieu collection L. 297., M. Franç. ii, 8. Nap. i, 53. Bouill. i, 26.; also the torso in Dresden 97. Aug. 54., &c., comp. Gerhard, Besch. Roms ii, ii. s. 142. In like manner on coins of Adana, N. Brit. 10, 14. Comp. also PCl. i, 6. G. M. 88, 209. [Four repetitions have been recently sent to England according to Petit Radet in the Mus Napol. i, p. 123, the discovery of two is testified by the Mus. PioCl. vi, 29. Visconti confirms his explanation, in opposition to Zoëga Bassir. tv. 2 not 30. (comp. the Uebers. by Welcker s. 38 f.) PioCl. vii. p. 92. and in the Mus Franç. where he also refers to a gem copied from the statue, in Fr. Dolce no. 34. There is also a bronze figurette like it in Caylus i. pl. 68.] II. as athlete, according to others Meleager Spec. ii. pl. 37. H. bringing in haste palm and garland. Impr. d. Inst. Cent. iv, 17.

6. So the Ludovisi H., Maffei 58. 59., similar to the so-called Germanicus, on which §. 160. R. 4. The bronze H. of the Vienna cabinet, from Klagenfurt, raises the right hand, of heroic size; it is indeed without attributes (which were perhaps superadded of silver), but has quite the figure of the god. Comp. the Ed. Winck. v. s. 451. On gems II. often raises the hand significantly towards his face, M. Flor. i, 70, 2. Lipp. i, 134. He also holds a roll, M. Flor. i, 69, 4.

7. Of the first kind is the excellent statue, Ant. Erc. vi, 29—32. M. Borb. iii, 41. G. M. 51, 207, with very long thighs, as indeed *οἱ θεομimχοὶ τῶν Ἐγμῶν* (Philostr. Her. ii, 2.) were generally formed. H. sits in a similar way often in bronzes as if just about to spring up. [comp. Facius

Collect. s. 183. The fine statue also in Piroli v, 14. 15. Clarac pl. 665, 1522. D. A. K. ii. Tf. 28 ("in expectation of a commission"), Winck. W. v. s. 142. Rathgeber *Notte Napolit.* Gotha 1842 refers the statue to fishing as on the vase §. 356. R. 5, to which O. Jahn *Ztschr. f. A. W.* 1844. s. 183. too rashly assents. The movement of both hands has the expression of rest, not of angling; and the composition is often repeated, as in the bronze figurette from *Paramythia Spec. ii*, 21, in one in the *Collegium Romanum* at Rome, in one with attributes, *Bull. Napol.* 1844. p. 121. wherein *Minervini* dissents from Rathgeber's explanation, in one in the *Mus. Bresc. tv.* 41, 1. p. 142 s. also in engraved stones, for example, three in the possession of Mr. Herz, London. On a vase in Munich H. receives sitting, the draught, as speedy messenger.] H. sitting on a rock, with his usual attributes, beside him a he-goat and a ram with a winged genius upon it, who holds a bunch of grapes, a tortoise and a lizard, god of dreams; bronze figurette, published by Orti, Verona 1834. *Bull.* 1835. p. 13. *Christod.* 297. describes a H. with the right foot raised, and drawing on his sandal with the right hand, while the left rests on his knee, his look turned upwards, in order to catch the commands of Zeus; therefore entirely in the posture of the so-called Jason.

A very slender H. of an extraordinary description, swinging through the air, in Dorow, *Denkm. der Rhenish-Westph.* Pr. 7. [in the Bonn museum; but it is evidently modern.] A running H. very completely draped as servant of Fortuna, wall-painting M. Borb. vi, 2. comp. *Petron.* 29. A reposing H. of delicate form, standing and leaning with the legs crossed, M. Flor. iii, 38. *Galler.* 130. *Amalth.* iii. s. 206. *Thiersch Vet. artif. opera cet. tb.* 6. p. 28; a fine satyr *Ampelos*, the hat is modern. H. in the same posture, of boyish form, in the *Magazine of the Louvre.* Clarac pl. 349.

8. See *Ant. Erc.* vi, 33. 34. and especially the exquisitely beautiful (and certainly genuine) bronze with the *chlamys* hanging down on the left, in *Payne Knight's Spec.* i, 33. [Hirt merely doubted whether it reached back as far as the *Polycleitan age.*] Statue in the Louvre 263. V. Borgh. i, 2. Clarac pl. 317. *Lipp.* i, 135. ii, 123. 124. H. similar to *Poseidon* standing on a *prora*, *Lipp.* ii, 125. 126. *Suppl.* 200., is perhaps the god of maritime commerce.

381. Hermes, the performer of sacrifices (which also belonged to the ancient office of the *Kerykes*); the protector of 1 cattle, and especially of sheep, an office closely connected with the former; the inventor of the lyre, to whom therefore the 2 tortoise is sacred; lastly the guide of souls and restorer of 3 the dead to life, is seen chiefly in works of slighter compass. 4 But a sculptor has succeeded in enduing the thievish child 5 with the same roguery, and mischievous delight in his own cunning, which the Homeric hymn so matchlessly describes. In his amorous intrigues, of which some remarkable representations, which are difficult to explain, have come down to 6 us, Hermes displays much of that strong sensuality of nature which was always peculiar to him. Everywhere serviceable 7 and always obliging, Hermes is also, in larger compositions,

although he seldom plays a leading part, a very usual and always agreeable appearance, as guide, attendant, messenger, (especially intrusted with babes for their nurses,) sometimes also as a playful and comical companion.

1. II. as institutor of sacrifices, bringing the ram along, with allusion to the *Ε. χοροφόρος*, at the same time holding a patera (as in Aristoph. Peace 431. and Cic. de div. i, 23. as *σευφάων*), Relief PCL iv, 4. The upper part of this figure in lapis lazuli with the legend, bonus Eventus, in the cabinet of coins Brit. Mus. (is it antique?). Similarly conceived is the vase-painting, Millin, Vases i, 51 a. G. M. 50, 212. comp. §. 300. No. 1. II. with caduceus and a roe? Scarabæus, Impr. d. Inst. Cent. iii, 6. II. also leads a ram on the Capitoline puteal, Winck. M. I. 5., he carries it on the goblet of Sosias, §. 143, No. 3. Fine II. carrying a ram's head on a goblet, Lipp. ii, 122. As god of sacrifice II. precedes the train of other deities and stands nearest to the altar, in the reliefs in Zoëga ii, 100. M. Cap. iv, 56. Bouill. iii, 79. At sacrifices also on vases from Volci, Ann. iii. p. 140.

2. II. sitting on a ram, a beautiful statue, Quattani M. I. 1786. p. xlv. Clarac pl. 656, 1529.; Lipp. i, 140. M. Flor. i, 71, 8. (where ears of corn rise before II.). Drawn by rams, Lipp. i, 130. II. lying, a ram at his feet, on Volcian vases, Ann. iii. p. 147. II. with goats' horns, a goat beside him, in a silver work, Dorow Röm. Denkm. von Neuwied Tf. 11.

3. Constructing the lyre on a bronze mirror, Mazois Pompeii ii. p. 2. With the tortoise, as inventor of the lyre, M. Nap. i, 54. Mercury, in the same character, a statue, sitting with lute and plectrum, Nibby Mon. scelti di V. Borgh. tv. 38. p. 128. Doubtful? Bearing the tortoise on a patera, P. M. Paciaudi, On a Statuette in the Cabinet of the Marchese dell' Ospital N. 1747.; Impr. d. Inst. ii, 11. Contest with Apollo about the lyre?, vase-painting. Panofka Ann. ii. p. 185. [II. with lute and a satyr *Ὀψιμαχος*, amphora from Volci, Gerhard Etr. u. Campan. V. Tf. 8. H. playing on the lute between dancing Pans, M. d. I. iv, 31. comp. Ann. xviii. tv. N. a cylix. II. with the lute *ibid.* tv. 33. with tv. d'agg. L. M. H. playing on the lute, Ternite Pompei. Gem. (Reimer) Heft 3. Tf. 3.]

4. Psychopompus, carrying Psyche over the Styx, Millin P. gr. 30. G. M. 51, 211., and bringing her up from the nether world, Winck. M. I. 39. (where a tortoise forms the petasus), also M. Flor. i, 69, 1.; II. evoking a shade Impr. d. Inst. iii, 7. 8. with the skeleton issuing from the earth or from an urn, Impr. d. Inst. i, 12. 36. Lipp. Suppl. 204-6. Wicar G. de Flor. ii, 19. M. Flor. i, 70, 6. Tassie pl. 30, 2398-2402. Comp. G. M. 343. 561. There is a peculiar representation of Hermes Psychopompus on a Grecian grave-stele, M. Veron. 51, 9., in which ΕΡΜΗΣ hands the purse, which is here taken as a symbol of vital power, to the enveloped figure of ΓΗ. The Pomp. painting M. Borb. ix, 38. represents precisely the same transaction. H. gives the purse to Fortuna (I. M. I. r. d. I. iv, 14. cf. Petron. 2 a.); similar a Hermes-purse, Panofka M. Blacas p. 77. Guiding Persephone, §. 358. Among the deities of the lower world, §. 397. In the representation of the destinies of men, §. 396.

5. Finely designed but not so well executed statue of II. as a boy, PCL i, 5. Clarac pl. 655, 1507. A repetition L. 284. V. Borgh. Port. 7.



Clarac pl. 317. Similar on a gem, Lipp. Suppl. i, 186. For the explanation Philostr. i, 26. [II. as a child, wrapped in swaddling clothes, defending himself on account of the theft, according to the II. in Mercur. 305, statue in the Spada palace at Rome. II. as cattle stealer in the cradle, cylix in the Mus. Greg. ii, 81, 1. 2. Gerhard Archäol. Zeit. iii. Tf. 20.] II. with Maia on a Volcian vase, Ann. iii. p. 143.

6. II. caressing a young maiden (perhaps *Herse*) in the manner alluded to, a beautiful group of statues, Cavalier ii, 30. Guattani Mem. v. p. 65. comp. Winck. iv. s. 84. The group in Clarac pl. 667, 1545 A. hardly represents II. II. unveiling a beautiful nymph in a wild rocky region, a wall-painting, Pitt. di Ere. iii, 12. Guattani p. 67. II. approaching a half-naked maiden beside a Priapus-herma, a Pompeian picture, M. Borb. i, 32. (Mercurio et Venere). [O. Jahn Spec. epigraph. p. 64 sq.] II. pursuing a maiden, on vases, Millin Vases i, 70., also from Volci, Ann. iii. p. 143. Comp. the relief L. 338. Clarac pl. 202.

7. II. grouped with Hephaestus (according to Visconti) L. 488. V. Borgh. 6, 6. Bouill. i, 22. Clarac pl. 317. G. M. 84. 338.\* Very doubtful; according to R. Rochette M. I. p. 173. pl. 33, 2. Orestes and Pylades. II. with the infant Dionysus (after Praxiteles), §. 384. R. 2.; with the infant Hercules in an interesting vase-painting from Volci, Micali iv. 76, 2., Relief, PCl. iv, 37.; with the young *Ares* on coins of Pheneus, Landon pl. 44. Steinbüchel, Alterthumskunde s. 105. Welcker Zeitschr. f. a. K. S. 518. In a Pompei. wall-painting, II. gives to Argus? the syrinx, Io present in the form of a cow? [without doubt], M. Borbon. viii, 25. See §. 351. R. 4. II. as slayer of Argus on a vase from Volci, Brøndsted Vases found by Campanary I. Argos IIANOIIS. comp. Moschus ii, 44. Ann. d. Inst. iv. p. 366. comp. iii. p. 44. At the adultery of Ares, as a jester, §. 367, 2. With Paris, §. 378, 4. With Alcmena, §. 351. R. 5. As *πομπαιός*, with Apollo, Hercules, Orestes, Odysseus, &c. At the *ψυχόστασία*, §. 415. R. 1. In larger groups of deities.

II.'s insignia drawn and carried by Erotes, relief in ivory, Buonarroti Medagl. ant. 1. G. M. 51, 214. (The cock denotes the *εναγώνιος*, Lipp. i, 135. ii, 123. Bartoli Luc. ii, 18.). United on the altar in Griv. de la Vinc. Antiq. Gaul. pl. 35., where also the phallus is not wanting. Hermes' sacrifices, Passeri Luc. i, 101.

## 12. HESTIA.

382. The hearth, with which are connected settled residence, domestic life, and regular worship of the gods [§. 286, 6.], was among the ancients a symbol of the peaceful central point round which life moves hither and thither in its manifold forms and vicissitudes. It is represented by Hestia, the necessary key-stone of the twelve-god system, in which she was very fittingly grouped with Hermes, the god of sacrifice. The form of this goddess, who was sculptured by excellent 2 artists [such as Scopas], is that of a woman in matronly cos-

tume, yet without the character of motherliness, standing at rest or enthroned, with broad, powerful forms, and a serious expression in her clear and simple features.

1. *Μῆστρ οἰκτρὸν κατ' ἀφ' ἑσέρτα*, Hom. Hymn to Aphrod. 30. United with Hermes, Hymn to Hest. 7. comp. Paus. v, 11, 3.

2. The statue, G. Giust. i. 17., with the drapery treated in a pillar-like manner, has been rightly called Hestia by Hirt. Comp. Ed. Winck. vii. Tf. 4 a. [by Zoëga Hera: Basel. Synopsis of the contents of the Brit. Mus. p. 120, a young man crowned by Hestia and Athene. Among several statues found at Velleia in June 1816, there were according to the Journals two of Vesta. Hestia among the twelve gods on the large three-sided Borghese candelabrum-base, and on the Capitolian altar.] Bust of the M. Capit. Hirt 8, 9. Two hermæ in the Casino Rospigliosi, Gerh. A. Bildw. i, 81, l. 2. On the goblet of Sosias §. 1-13. she sits veiled beside Amphitrite; besides at Volci, Ann. iii. p. 141. On Roman coins with Palladium and simpulum, Pedrusi vi, 29, 7. 8. Hirt 8, 11. 12. The VESTALIS Claudia is also represented in the same manner, Morelli Claud. 3. Head of Vesta on coins of the gens Cassia, Morelli 1. 3 sqq. G. M. 334, &c. Temple 335.

## B. THE OTHER DEITIES.

### 1. DIONYSIAN CYCLE.

#### A. DIONYSUS.

- 1 383. The worship of Dionysus preserved, more than those hitherto mentioned, the character of a nature-worship, and that too an orgiastic one (§. 389, 1). Nature overpowering the mind, and hurrying it out of the repose of a clear self-consciousness (wherein its most perfect symbol is wine), lies at the basis of
- 2 all Dionysian creations. The cycle of Dionysian forms, which constitute as it were a peculiar and distinct Olympus, represents this nature-life, with its effects on the human mind, conceived in different stages, sometimes in nobler and sometimes in less noble shapes; in Dionysus himself the purest blossom is unfolded, combined with an afflatus which gladdens the soul without destroying the tranquil play of the feelings.
- 3 The eldest Grecian world was satisfied in the representation of this god of nature with a phallic herma; and the separate erection of heads of Dionysus or even mere masks (§. 345\*,
- 4 3.) always continued a custom in Greek art. From these was developed the stately and majestic form of the old Dionysus, with a magnificent luxuriance of curling hair restrained by the mitra, gently flowing beard, clear and blooming features,

and the oriental richness of an almost feminine drapery, with usually, at the same time, the drinking-horn, or karchesion, and a vine-shoot in his hands. It was not till afterwards, 5 —at the time of Praxiteles (§. 125, 2. 127, 2.),—that the youthful Dionysus, conceived as at the age of the ephēbos or mellephēbos, was modified therefrom; in him also the corporeal forms, which flow softly into one another without any prominent muscular development, bespeak the half feminine nature of the god, and the features of the countenance present a peculiar blending of happy intoxication with a dark and undefined longing, in which the Bacchian frame of feeling appears in its most refined form. Yet even these forms and features admit of a grand and powerfully impressive development, in which Dionysus is revealed as son of the lightning, as the god of irresistible power. The mitra around the forehead 6 (§. 340. R. 4.), and the vine or ivy-crown throwing its shade from above, produce a very advantageous effect in the Bacchian expression; the hair flows down softly and in long ringlets on the shoulders; the body, with the exception of a roe-skin (ὀρεβρίς) thrown round it, is usually quite naked, only the feet are sometimes covered with high, ornamented boots, the Dionysian cothurni; the light, ivy-entwined staff with the pine-cone (narthex, thyrsus) serves as a supporting sceptre. However, a himation falling down to the loins is also suitable to the character of Dionysus; sometimes too in later art he is dressed completely in female fashion. The posture of the 7 statues of Dionysus is generally that of reclining comfortably, or lying; he is seldom enthroned; on gems and in pictures we see him walking with tottering steps, and riding on his favourite animals or drawn by them. A favoured satyr is 8 often given him as a support; Methe is his cup-bearer. The 9 bull-Dionysus naturally gave less occupation to the formative art than to the mystic ceremonies.

[There is a very copious selection from the sculptures of the Dionysian cycle in Wieseler's continuation of the D. A. K. ii. Heft 3. pl. 31—45. Gerh. Auserl. V. i, 31—39. 47—60 sq. 67. 77. Clarac pl. 673—740. A series of the most animated Bacchian reliefs, Campana Opere di plastica tv. 26—54.; and in like manner of paintings in Ternite's Pompejanischen Wandgemälden Heft 2. and 3 of the first series (Reimer).]

3. On D. Phallen see §. 67. comp. §. 345. R. 2. From these wooden images (ἀγροικὸν ἀγάλμα) originated Phales (ξύγκμος Βακχίου, Aristoph.) as a distinct deity, see especially Sophron. Frgm. 112 Blomf. Columella x, 31. Zoëga de obel. p. 213. Böttiger Archäol. der Malerei s. 186. Erection and washing of such a D. Phales in the relief M. Worsley. i, 15. The decking out of a Dionysus-idol, in the manner of a trophy, by a Mænad ΔΙΩΝΗ, Panofka Recherch. sur les véritables noms des vases pl. 7, 2. A female painter copying a D.-herma, Pompeian picture, M. Borb. vii, 3. D. hermæ and others Bouill i, 70. M. Nap. ii, 5, 7.;

Spec. i, 39. [perhaps the one praised by Winck. K. G. v, 2, 25. in Cavaceppi; others Spec. i, 8. 16.] M. Borb. iii, 39.; Combe Terrac. 75. comp. Impr. d. Inst. ii, 18. Liber cum Libera (or Hermes and Hecate) Brit. M. ii, 17. Chiar. i, 32. and elsewhere [comp. §. 379. R. 1.].

4. D. on the ark of Cypselus is so described by Paus. v, 19, 1: *ἐν ἄντρον κατακείμενος γένεια ἔχων καὶ ἐκπαμα χρυσοῦν ἐνδεδυνκῶς ποδῆρη χιτῶνα*. D. appeared in this *στολή* (*βασσάρα* §. 337. R. 2) in the theatre, for example in Æschylus' *Lycurgeia*, in his hand a thyrsus or vine-shoots; such *κλάδοι* were called *βάαχοι* according to Schol. Aristoph. Equ. 406. Lobeck *Aglaoph.* p. 308; over it he wears the purple peplos (woven by the Charites in Naxos, Apollon. iv, 424. comp. Athen. v, 198 c). On a statue of D. which had a Nebrid-chlamys over the purple peplos, Proclus, Brunck Anal. ii. p. 446. Δ. *παγωνίτης, καταπύγων* in Diod., Briseus, Bassareus, Hebon in Macrobi., *τέλειος* Ath. xi, 484., on a vase in Berl. as *Ἰαρχος*. Fine heads of this D. on coins of Naxos, N. Brit. 4, 8. (the beard very pointed, Torrem. 53, 10. 11.), Thebes, Mionnet Suppl. iii. pl. 17, 3., Thasos, Mionnet Descr. pl. 55, 5. [Meyer in Winck. iv. Tf. 4 C. s. 436.] on gems, M. Flor. i, 84, 11. Enthroned, with sceptre and cup, on Athenian coins, N. Brit. 7, 8.; standing on coins of Galarina, 4, 6., Nagidos, 10, 16.; on gems, Tassie pl. 37, 4193. 4202. Resting on an ass, with drinking horn, on the early coins of Mende, Mionnet Empr. 446 c., and Nacoleia, Suppl. i. pl. 11, 1. A chief statue of the so-called CAPΔANA-ΠAΔAOC. PCl. ii, 41. M. Franç. iii, 8. Nap. ii, 4. Bouill. i, 28. comp. Gerhard, Beschr. Roms ii, ii. s. 239. Zoëga in Welcker's Zeitschr. f. a. K. s. 343. [Fea in Winck. iii. p. 512. tv. 21. Cavac. Racc. iii, 27.] On reliefs with Icarious, PCl. iv, 25.; M. Nap. ii, 3. Bouill. iii, 38, 1. 2. Clarac pl. 133. (L. 121.); Brit. M. ii, 4. As to the sepulchral reference, Gerhard *ibid.* s. 98. On vase-paintings at the recall of Hephestus (§. 367. R. 3.), in the *κῶμος*, Millin i, 7., and elsewhere frequently; at Volci always bearded with slight exceptions, Ann. iii. p. 146. In religious idols also this old D. always remained customary, see Pitt. Erc. iii, 36, 1. 38., and the rural sacrifice of the goat on the pretty gem, M. Worsl. ii, 22., also PCl. v, 8. However, in reliefs and indeed also in statues of a later period (Munich 57. Sickler Alman. ii. s. 131. Tf. 9. 10.) an archaic figure of this sort, draped with especial care, serves at the same time as an initiating priest of D.

5. [Zoëga Abhandl. s. 23.] Δ. *γύνυις, membris mollibus et liquoris foeminei dissolutissimus laxitate*, Arnob. vi, 12. *Νενύγη ἀνδρὶ εἰακῶς πρωθήβη* Hom. H. vii, 8. So M. Borb. ix, 11. *Διονυσίη νηδύς* Anacreont. 29, 33. Winck. iv. s. 91. D.'s hair §. 330. R. 3. Visconti PCl. ii. p. 56. Somewhat of the *διάστροφοι κόραι* of the Mænads, Eur. Bacch. 1114. is also transferred to D. Statue of D. in female drapery (Cora?) receiving a sacrifice. M. Borb. viii, 12.—A colossal head of D. in Leyden (plaster cast in the possession of Schorn) M. d. I. ii, 41. Ann. ix, 2. p. 151. [where there is more praised than is to be found in the original], and a mask in oblique view, which is known through casts in plaster, produce the impression last described in the text.—The Etrurian Phuphluns of the mirror designs is the youthful one. Youthful head of D. crowned with ivy, on coins of Thasos, Neumann N. V. ii. tb. 4, 18., of the gens Vibia, &c. [Clarac pl. 1004. no. 2755—2762. A particularly fine head found a few years ago was still at Rome last year in the possession of Maldura. An almost colossal

one, with the hand on the head, very fine, at Sarskoe Selo, Köhler in the Journ. von Russland i. s. 351; another 352.]

6. 7. Chief statues in V. Ludovisi; L. 154. from palace Richelieu M. Franç. i, 1. Nap. i, 78. Bouill. i, 30. Splendid statue of Bacchus, standing, with his thighs enveloped, in V. Albani, Gerhard Ant. Bildw. Tf. 105, 1. The Versailles statue in the attitude of the *Ap. Lycien* L. 148. Bouill. i, 29. Clarac pl. 276. (comp. L. 203. Clarac pl. 272.); [Visconti M. Franç. iv, 3, 7. pronounces the half-drunk B. of the Louvre, the value of which has not hitherto been fully recognised, to be the finest figure.] Woburn Marbles 17. 18. Handing a bunch of grapes to the panther, often, M. Chiar. 28. (Lipp. i, 160. ii, 139. 140.; pouring wine from the karchesion, M. Flor. i, 87. 88.). With an himation round the lower part of the body, Racc. 146. Aug. 18. comp. Lipp. i, 140. The very femininely formed torso is remarkably beautiful, PCl. ii, 28. Splendid Farnesian colossal torso of a sedent D. at Naples, Gargiulo Racc. de' Mon. di. R. M. Borb. Gerhard Tf. 105, 2. [Meyer in Winck. v. s. 570. Schweickle the sculptor has brought this magnificent torso into notice.] In a lying posture (on the monument of Lysicrates) PCl. i, 43.; in the L. 74. V. Borgh. 3, 1. Bouill. iii, 9, 2. Clarac pl. 273. Enthroned (§. 358. R. 7.) on the Pomp. picture, Zahn 24. M. Borb. vi, 53.; on the monument of Thrasyllus, in female dress, Stuart ii, 4, 6.; in the baths of Titus (Sickler Alman. ii. Tf. 3.). Walking with drunken step (*οἰναιμένος*, Athen. x. p. 428 e.), on gems, Lipp. i, 158. ii, 141. Suppl. 220. M. Worsl. ii, 10. 11. Riding on a panther, drawn by panther and lions, Lipp. i, 156. 157. 161. Millin Vases i, 60 Tischb. ii, 43. and often. Lying on an ass, *ibid.* ii, 42. Riding in a hamaxa drawn by panthers, on coins of Catana, Torrem. 22, 7. 8.; with panther and goat on coins of Tralles, Mionnet 1114.

8. D. leaning on a satyr in the same way as in the group of Ariadne, §. 384. PCl. i, 42. Group in the V. Borghese Salone no. 11. [Canina L'antica città di Veii 1847. tv. 43. p. 94, the god draped below.] In a more striding posture and drawn by the satyr, in the group of the pal. Mattei, Cavaleris i, 74. comp. M. Flor. i, 88, 8. Nearly the same group, excavated at Megara, in the possession of a private individual at Cambridge, has a lying Ariadne in relief on the plinth (comp. Welcker ad Philostr. p. 297.). Similar St. di S. Marco ii, 26.; M. Flor. iii, 48. Galler. St. 41. Small bronze group, D. and Pan. M. Pourtalès pl. 19. Wall-painting, Gell N. Pomp. pl. 78.—Leaning on Ampelos, who is changing into a vine, Brit. M. iii, 11. Spec. ii, 50. Bacchus squeezing grapes into a vase, very elegant, W. Gell. N. Pomp. i. p. 191 vign. Leaning on a Silenus with a lyre, M. Borb. ii, 35., holding a lyre on the Archemorus vase, comp. Gerh. s. 8, with a pitcher, in the L. 326. Clarac pl. 274. [Group in Berlin formed of D., a satyr and a Pan, M. d. I. iv, 35. Ann. xviii. tv. K. Canina Tusculo tv. 34.] Grouped with Eros, in Hope's collection; in Naples, M. Borb. v, 8. Gerh. Ant. Bildw. 19. With a Bacchian Eros as it seems, M. Worsl. I, iii, 1. With an archaically draped idol of a goddess beside him, in the chiton and cothurni, Guattani M. I. 1785. p. lxxi. Racc. 134. [also in Montfauc. i, 2, 151, now in Hope's coll. Spec. ii, 53, Canina Tusculo tv. 35. D. A. K. ii, 33, 372. comp. Rhein. Mus. 1836. iv. s. 460, a similar group in Sarskoe Selo, Köhler Journal von Russland ii. s. 5.] Leaning on a kitharistria (if they belong to one an-

other), M. Chiar. 29. A D. into whose cup Methe is pouring from a rhyton (see C. I. i. p. 248.) L. 285. Bouill. iii, 70. Clarac pl. 134. 135. The Athenian relief, Stuart, Ant. ii, 2. vign., similar. Bacchus with Amor and the Muse, fine round bronze relief in Berlin, Gerh. Ant. Bildw. Tf. 88. 8.

9. *Κερατοφύης* (Athen. xi, 476. Tibull. ii, 1. 3.), with a mitra round the hair, a head of almost satyric features, PCL. vi, 6, 1. Hirt 10, 3. comp. the Vign. 23, 2 and the coins of Nicæa in Creuzer's Dion. 3, 2. [§. 388. R. 1. herma of a youthful horned D. M. PioCl. vi, 6. 1. Descr. of the Vatican p. 282. No. 65.] *Ταυρόμορφος* (in Cyzicus according to Athen., frequently Plut. Is. 35), entwined with ivy on gems, Lipp. i, 231. G. M. 256.; but Lipp. Suppl. 285 is merely a bull driven furious by the cestrus. Comp. below §. 403. (river-gods) and §. 399. R. 2. (the sign of the Bull). [Kunstvorstellungen des geflügelten Dionysos von E. Braun München 1839. fol. Rhein. Mus. s. 592 sqq. Several other representations have been since discovered, as well as a Methe with outspread wings, a coloured terracotta, which is at Munich since 1841. There are for instance three heads of D. Psilax, four in double hermæ in the room of the statues of Venus in the Museum at Naples; one by Cleomenes of Athens, son of Apollodorus, found on Mount Cælius is designed and taken for Amor by Pirrho Ligorio in the Vaticana in the vol. of the *Antichi heroi ed uomini illustri* p. 5.]

- 1 384. The whole of the wondrous life of Dionysus—at least so far as it did not withdraw itself from representation by a decidedly mystical tendency—admits of being traced in works
- 2 of art. First, the significant double-birth from Semele's dead body and the thigh of Zeus, then how Hermes carries the child, carefully wrapped up, to his nurses, the august form of the Earth receives it, the nymphs and satyrs cherish it, and his divine and wondrous nature is unfolded amid joyous
- 3 sports. Then how, surrounded by the noise and tumult of his thiasos, he finds the gracious bride Ariadne (a Cora of the Naxian worship), at the same time however without active participation, and as it were rapt in a pleasing dream, and then rides to meet her, or with her, in a bridal chariot (where-
- 4 in the leading of Ariadne up to Olympus may suggest itself to the mind). The Naxian solemnization of the nuptials be-
- 5 comes itself a representation of the gayest and happiest life, in all abundance of the gifts of nature. But Dionysus also
- 6 appears, in a work of the best period of art, in a gracefully tender relation to his mother, who is restored from the nether world. Lastly, we see him in the circle of frenzied Mænads, subduing and punishing Pentheus and Lycurgus, the insulters and foes of his worship, and also the piratical Tyrrhenians, by means of his bold satyrs, and in rich relievo representations (in which the victorious expeditions of later Macedonia were mythically typified) celebrating the triumphs of the conquest of India.

2. Zeus appearing to *Semele*, on gems, winged, with the thunderbolt (Thanatos according to R. Rochette M. I. p. 218.), Winck, M. I. 1. 2. Tassie pl. 22, 1147. 1148. Schlachtegroll 26. [Zeus and S. kissing, Gerhard Etr. Spiegel i, 81, 1. 2.] Semele killed by the lightning in the relief §. 353. R. 4. ? D. issuing from the body of Semele, in a wall-painting in the possession of the prince Greg. Gagarin at Rome, Mem. Rom. di Ant. iii. p. 327. tv. 13. Gerh. Hyperb. Röm. Stud. s. 105 f. comp. Philostr. i, 14. The destruction of Semele, the birth of D. from the thigh of Zeus, and Hermes receiving him, on a sarcophagus in Venice, M. I. d. Inst. 45. Bull. 1831. p. 67. Ann. v. p. 210. The birth from the thigh in the Etr. mirror, Inghir. ii, 1, 16. [Etr. Sp. i, 82.] with Hermes as receiver and three goddesses (Eileithyia, Themis?, Demeter), PCl. iv, 19. G. M. 222. 223. Fragment, Welcker, Kunstmus. s. 102. [115. Eileithyia winged delivers Zeus also in the relief at Venice Bull. 1831. p. 67., M. d. I. i, 45 a. D. A. K. ii, 34, 392. On two small gold plates Cab. Durand no. 2165 sq. Nouv. Ann. de l' I. 1837. pl. A. Pallas takes her place, winged on one of them, and, as de Witte p. 370 states, provided with the gorgoneion and a flame issuing from her head. The earliest evidence for this mythus generally is the very remarkable vase-painting of great antiquity, and at least as rude as possible, in the possession of Prokesch at Athens in R. Rochette Peint. de Pompéi p. 73. comp. p. 76.] Hermes carrying the infant D. (after Praxiteles) in fine reliefs and gems, Millin, G. M. 226; [D. A. K. ii, 34, 396.] P. gr. 31., consigning him to the nymphs (Nysa, Hyads) or daughters of Cadmus (Ino), in the beautiful crater of Salpion, §. 257. R. 4. Neapels Bildw. s. 76, on vases, G. M. 227. 228. Cab. Pourtales pl. 27. Zeus holding a child, with a she-goat, on coins of Laodicea, G. M. 225. Gæa receiving the infant D. (Erichthonius? §. 371. R. 4.), M. Nap. i, 75. G. M. 224.; M. Chiar. 44. [M. d. I. i. i, 12, 2. The rich vase-painting, M. d. I. iii, 30. Ann. xiii. p. 91. decidedly represents the birth of Erichthonius, to which Gerhard also refers another Auserl. V. iii, 51. D. A. K. ii, 34, 401, together with several monuments, whilst O. Jahn Archæol. Aufs. s. 60 ff. Athene Kurotrophos, Erichthonios, Dionysos, interprets the latter, and therefore also M. d. I. i, 10. to be Dionysus-Iacchus.] *Ino-Leucothea* with the infant D. in her arms, excellent statue from the Albani collection, at Munich 97. Winck. M. I. 54. M. Franç. ii, 9. Bouill. ii, 5. [Cavaceppi Racc. i, 2.] Education and youthful sports of D., M. Cap. iv, 60.; Winck. M. I. 52. G. M. 229. (in Munich 117.). Under the guidance of Silenus, Painting Ant. Erc. ii, 12. [Ternite Pomp. Wandgem. (Reimer) iii, 3, where many monuments are referred to.] Hermes consigning the infant Dionysus to *APIATNE*, vase from Agrigentum M. d. I. ii, 17. Ann. vii. p. 82. Impr. d. I. iv, 37. Silenus rocking the infant D. to whom a nymph hands a bunch of grapes. M. Borbon. x, 25. [On the fine vase from Agrigentum Vases Luynes pl. 28. Nouv. Ann. de l' I. i, 9. T. i. p. 357. Zeus himself delivers the child to the nymph. In the Mus. Gregor. ii, 26, 1. D. A. K. ii, 34, 397, on a small crater from Volci in the finest style, the figures with light and shade on a whitish ground, which does not otherwise occur, Hermes consigns the infant Bacchus to Silenus—two nymphs present, Rv. three muses, one of them with the lute in like manner as Mercury plays it in the mural painting, and the new-born child at the same time straightway shows his love of this art. On a vase in the museum at Palermo, Hermes gives the child to a Mænad with thyr-

sus and panther, she presents to it a garland, towards which it reaches, an altar between them to indicate the divinity of the child, then a Baccha, a satyr, Rv. Midai. On a fine puteal from S. Callisto at Rome still inedited, in W. Von Humboldt's collection at Tegel, Hermes as child-conveyer between three satyrs, the centre one with a wine-vase, the others with thyrsus, and on the other side a Mænad between a satyr on wine-skin and torches and another playing the flute.] D. Liknites cradled by a satyr and a nymph on the mystic van (Plut. Is. 35. Nonnus 48, 959.) Winck. M. I. 53. G. M. 232.; Combe Terrac. 44. The infant Bacchus danced around by Corybants, Pan opening the cista with his foot, Silenus, relief in the Vatican Gerh. Ant. Bildw. Tf. 104, 1. [Guigniaut pl. 148, 554. D. A. K. ii, 35, 412.] Nursing of Bacchus, relief in the Vatican, Gerh. pl. 104, 2. Fine head of the infant Bacchus in the Mus. Chiaram., a similar one found in Pompeii Bull. 1837. p. 183. [The infant Zagraeus slain by Titans Zoëga Bassir. 81.]

3. D. approaching the forsaken *Ariadne*. A main group on coins of Perinthus under Severus Alexander, to which belonged the so-called Cleopatra of the Vatican (PCL ii, 44. Racc. 8. Piranesi St. 33. M. Franç. iii, 9. Nap. ii, 8. Bouill. ii, 9.), as Jacobs has shown, Münchner Denkschr. v. Phil. Verm. Schriften v. s. 403. whereby all doubts (Gerhard, Beschr. Roms ii, ii. s. 174.) are removed. [The same figure in a differently composed relief, now in the Vatican, de Fabris Intorno ad un bassor. rappr. Arianna abbandonata R. 1845. 4to. Group of a young Dionysus, his one arm on the shoulders of a satyr, the other on his own head, with a sleeping Ariadne on the pedestal in relief, taken from Megara to England, Hughes Trav. i. p. 224.] Anthol. Pal. iv, 145., Reliefs PCL v. 8. G. M. 241. Reliefs, PCL v, 8. G. M. 241. Beschr. Roms ii, 2. s. 262. Bacchanal and the sleeping Ariadne, very rich, from the Vatican, Gerh. pl. 110. 2.; L. 421. Clarac pl. 127. Bouill. iii, 38, 3. 39. 1. Fragment of an earthen goblet from Athens, Brøndsted Voy. ii. p. 276. pl. 60. Pitt. Erc. ii, 16. comp. Philostr. i, 15. Gems, M. Flor. i, 92, 1. 93. 3. Mantuan cameo, M. Worsl. ii, 1.—D. in the lap of Ariadne, in a marriage chariot, guided by Aphrodite (?) Semele? PCL iv, 24. G. M. 244. comp. Gerh., Beschr. Roms ii, ii. s. 128.; similar, only that D. is bearded and Ariadne in his bosom, in Munich 101. Sickler Alman. ii. s. 107. Tf. 8. D., Ariadne, Hermes, &c. vase from Cære, Bull. 1835. p. 150. [The counterpart in the forsaken Hypsipyle seems only imaginary.] D. and Ariadne meeting one another in cars drawn by centaurs, L. 4. Bouill. 39, 2. Clarac pl. 124.; with centaurs amid the music of citherns, driving along, while Zephyr blows, over the ocean which is smoothed by Galene into summer calm (comp. Addæus, Brunck Anal. ii, 242.), G. M. 245., not so complete, M. Flor. i, 92, 2. *Cora* (with ears of corn) in the same situation, §. 358. R. 6.; the beautiful Casali sarcophagus, PCL v. c. G. M. 242. D. A. K. ii, 37, 432., appears also to represent D. united with Cora, on account of the presence of Hermes (according to Visc. Semele led up from the lower world). Welcker Zeitschr. f. a K. s. 475. [E. Braun in the Beschr. Roms iii, 1, 683.]

4. The vase-painting, Millingen Un. Mon. 26. represents (according to the inscription) the *ἱερός γάμος* of D. and Ariadne (from the Naxian worship) in a sacred harbour. Naxian worship on the hinder side of the vase Pourtalès with Demeter pl. 16, M. Pourt. pl. 17., D. Ariadne, Eros, with



Hephæstus, Comus, Marsyas. D. in Naxian grotto, with Ariadne, beside them Eros and Bacchian nymphs (Chryse, Philomele), on the other side Apollo with Artemis and Leto at the Delian palm-tree, and worshipped by Delian virgins: a beautiful vase-painting in Palermo, Gerh. Ant. Bildw. 59. (comp. Philostr. ii, 17. p. 80. below §. 436.). Impr. iv, 46. On the Bacchian grotto §. 390. R. 5. Dionysian possession, in the early manner, Stackelb. tf. 12.

5. D. leading up *Semele*, Epigr. Cyzic. 1. D. embracing Semele after she is led up, in presence of Apollo, in reference to the Delphian festival Herois, in the mirror drawing §. 173. R. 3. [Gerh. Etr. Sp. i, 83.] Accordingly the female figure which D. embraces while leaning backwards, in vase-paintings (Millin, Vases ii, 49. G. M. 60, 233.) is also perhaps Semele. D. lies in the same manner in the lap of a woman, surrounded by satyrs, on the glass-cameo. Buonarroti, Med. p. 437. [Introduction of S. among the gods, O. Jahn Vasenbilder Tf. 3. Rhein. Mus. vi. s. 634.] D. also appears to be enthroned beside his mother, Eckhel P. gr. 23.; an archaic D. stands near as a religious idol. Coins of Smyrna, D. and Semele enthroned, the former reclining on the bosom of the latter, an archaic idol of Dionysus beside them, correctly explained by Streber Munch. Abhandl. Philol. i. tf. 4, 3.

6. Battles of D.: with *Pentheus*, Philostr. i, 18. G. Giust. ii, 104. G. M. 235.; Millingen Div. 5.; also R. R. M. I. 4, 1. (Pentheus is indicated by the Boeotian hat). [O. Jahn Pentheus und die Mänaden Kiel 1841. 4to.] With *Lycurgus*, a Borghese relief, Zoëga's Abhandl. i. comp. Welcker s. 353. (beside them the muses, who were also maltreated by Lycurgus, according to Zoëga, according to Welcker the Fates). [D. A. K. ii, 37, 441.] A Corsini crater [now in the Corsini palace at Florence], Zannoni, Illustr. di un ant. vaso in marmo. F. 1826., rectified by Welcker in Schorn's Kunstbl. 1829. No. 15. Vase-paintings, Vases de Canosa 13.; Millingen Div. 1.; Maisonneuve 53, also Neapels Ant. s. 347. [M. Borb. xiii, 29. A large vase from Ruvo, M. d. I. iv, 16, 17. Roulez Ann. xvii. p. 111. A crater from Ruvo Bull. 1846. p. 88. A cylix, Lycurgus with sword, hard pressed by three Mænads, one with sword, two with thyrsi; on the other side, celebration of victory, Dionysus surrounded by the thiasus. On a large crater in the possession of E. Braun [now of Cav. Campana] Lycurgus, who has slain a nymph, another is carried away dead by two persons, a youth and his pædagogus stand by terror-struck. Rv. Pelops and Myrtilos.] Mosaic, Neapels Ant. s. 143. With *Perseus* (Deriades), Hirt s. 83. Millingen Un. Mon. i, 25. With the *Tyrrhenians* §. 99. No. 12. 128. R. 6. Philostr. i, 19., hence dolphins with thyrsi on gems, Impr. d. Inst. ii, 17. D. attacking with the panther's hide on his arm, vase from Volci, M. I. d. Inst. 27, 35.—Triumph, Thriambos, of D. over the East, Zoëga 7. 8. 76.; PCl. i, 34. iv, 23.; Cap. iv, 63.; L. 362. Bouill. iii, 37, 3. Clarac pl. 126.; L. 725. Bouill. 38, 1. Clarac pl. 144. Sarcophagus from Crete, now in Cambridge, Waagen, Kunstw. in England ii. s. 529. [Pashley Travels in Crete ii. p. 7 sqq., with engr. triumphal procession. There is a cast in the Akad. der Künste in Berlin.] D. as conqueror of India, giving judgment from his throne, Pan with a shield beside him, sarcophagus in the Mus. Chiaram. and a similar one in the cathedral at Salerno, Gerh. Ant. Bildw. Tf. 109, 1. 2. For the explanation especially Lucian's Dionys. 1—4. D. in orien-

tal costume and accompaniment, triumphing, on a dromedary, vase-painting M. I. d. Inst. 50. Ann. v. p. 99. [Gerhard Archäol. Zeit. ii. Tf. 24, 1. s. 395, where a nocturnal musical procession of king Midas is assumed, from Polyæn. vii, 5.]—D. equipped with the panther's skin in a procession of deities, Winck. M. I. 6. D. armed with arrows on coins of Maroneia, armed with a bundle of arrows and crowned by Pallas on coins of Cornelius Blasius, Morelli Corn. i, 1., and on a gem, Eckhel P. gr. 19. Bacchian quiver on the Kistophori. [D. fighting with giants in the gigantomachies §. 396, 4 and in single groups as in Gerhard's Auserl. V. i, 64. (Durand no. 121.), on a Volcentine amphora Bull. 1847. p. 102; Millingen Un. Mon. pl. 25., where the latter correctly puts Eurytus in the place of Deriades. To the oracle that the battle with the giants must be completed by Hercules, in Pind. N. i, 100, the scholiast superadds Dionysus. There is an inexhaustible store of sculptures representing D. and his escort in connexion with Apollo (N. Rhein. Mus. i. s. 3 ff.), with Poseidon (Panofka Poseidon u. D. B. 1845. with 2 pl. from vases), Hephæstus (§. 367. R. 3.), Aphrodite, Cybele, Hercules, &c. Bacchus institutes comedy, Ternite's Vasengem. 1st. series (Reimer) pl. 2.]

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#### B. SATYRS.

- 1 385. The natural life, whose purest blossom we observe in Dionysus, now appears in lower cycles, especially in the race of "good for nothing and wanton satyrs" (Σάρυροι, Τίτυροι), as
- 2 Hesiod called them. Limbs powerfully built, but not ennobled by gymnastics, sometimes flabby, sometimes firm; snub-nosed and otherwise unnobly formed countenances, with pointed goat-like ears; sometimes also protuberances (φάγεια) on the neck, and in old figures baldness of the forehead; the hair bristly and often erect; moreover a scanty tail, and sometimes sexual organs of bestial form;—these are the marks, in very manifold gradations, however, of the figures which were called satyrs in the genuine language of Greek poetry and art, from which the Roman poets first ventured to
- 3 depart. Sometimes, however, the satyrs rise into very noble slender shapes, which are scarcely betrayed by anything but the pointed ears; the name of Ampelus, the cupbearer of Dionysus,
- 4 may be here fittingly referred to. The more decided satyric forms may be classified as follows: a. The gracefully reclining flute-players, with indolence, and a slight dash of petulance, but without rudeness, in the expression. b. The sturdy and joyous figure of the cymbalists. c. Dancers. d. The wild, enthusiastic, inspired by Bacchus. e. Slender and powerfully built hunters. f. Satyrs lying at ease, often with pretension to the completion of some great work. g. Sleepers stretched out comfortably, also in a coarse and indecent manner, exhaling the fumes of wine. h. Lascivious satyrs drawing the garments from the persons of Bacchantes, and Hermaphrodites,

and struggling with them. i. Satyrs occupied with the processes of preparing wine, in the earliest and simplest manner, and exhibiting their rude efforts with a sort of pride, whereby a great variety of forms are presented to view. k. Carousing figures, pouring out wine for themselves. l. The combatants of the Tyrrhenians, amid whose wildness there gleams through nevertheless an insolent joviality. Earlier antiquity formed 5 satyrs more as bug-bears and caricatures, and loved to represent them as ravishers of nymphs; art also in its improved state long adhered to these bearded and mature forms of satyrs, which are represented with magnificent sauciness especially on the coins of Naxos in Sicily; the more tender and youthful forms, in which there is combined with the satyric character an exceedingly graceful figure and an amiable roguishness, first made their appearance in the later Attic school. Plump, 6 sturdy satyr-children also, in whom their nature betrays itself by a prodigious love of drinking, were favourite subjects of sculpture, and were even made the central point of a celebrated composition. The application, in a wider sphere, of 7 all sorts of special appellations which occur on vase-paintings in reference to individual satyr-figures (Reveller, Snub-nose, Sweet-wine), has proved hitherto a fruitless undertaking.

1. Gesner de Sileno et Silenis, Commentar. Gott. iv. p. 35. Heyne Antiq. Aufs. ii. Voss Mythol. Br. ii, 30—32. Lanzi §. 301, 3. Welcker, Nachtrag zur Trilogie s. 211—219. Gerhard, Del dio Fauno e de' suoi seguaci. N. 1825. Kunstblatt 1825. No. 104.

2. Their peculiarities of form are very well described by Philostr. i, 22. (καίλοι τὸ ἰσχύιον). The finest head is that from Villa Albani in Munich 100. Faune à la tache, it is doubted whether it be genuine. Bouill. i, 72. M. Nap. ii, 18., quite similar Lipp. i, 204. Tassie pl. 39, 4510. A fine bronze head with eyeless sockets in Munich 294. A very evident *φριξοσύνης* or *ὀρεδόρεξις* (Etym. M. p. 764.) Bouill. iii, 59, 11. comp. Winck. iv. s. 220. Double herma of a satyr and a satyra, she with long and he short hair, she with ivy-crown, he with pine-crown and goat-horns, both with pointed ears, M. Borb. x, 13.

3. Of this form the excellent statue in Dresden 219. (Copies 162. 178. 193.) Aug. 25. 26. A graceful figure in Lord Egremont's, but in which the tail is not wanting, has the same posture of the *οἰνοχόος* (Ἀπολλωνίως ἐποιεῖ). See also the satyr of Cossutius, Brit. Mus. ii, 43. Ampelos intonsus Ovid F. iii, 49. Ampelos, Creuzer zur Gemmenkunde s. 125. [§. 383. R. 8.]

4. a. To this class belongs the supposed S. of Praxiteles §. 127. R. 2. and the boyish one which is as often to be met with, Maff. 84. V. Borgh. 5, 8. Bouill. i, 53.; M. Cap. iii, 31.; Lipp. i, 212., comp. Agathias Anthol. Pal. Plan. 244. [The fine satyr of bronze in the Biscari Museum, with his hands in the posture for playing the double flute.] A muse teaching a satyr to play the syrinx, Impr. d. Inst. ii, 21. A satyr sitting tranquilly, with flute between his knees, denarii of the gens Petronio, Morelli tb. 2, 4. Engraved stones Lapp. iii, 182. Stosch P. gr. b. M.

Flor. iii, 58 (with restored head). Maffei Racc. 35. comp. Winck. W. iv. s. 281. In the L. 383 from V. Borgh. 2, 8. M. Roy. i, 17. Lipp. i. 211. c. Of greatest beauty the small dancing satyr in bronze from the casa del Fauno in Pompeii. Bull. d. Inst. 1831. p. 19., engraved in M. Borb. ix, 42. [Bull. 1831. p. 19. Finati M. Borb. p. 154. The old dancing satyr of V. Borghese M. d. I. iii, 59. Bull. 1845. p. 105. Indicaz. d. V. Borghese viii, 1. p. 24. Another much smaller dancing satyr among the bronzes from Pompeii.] d. Ant. Erc. vi, 38. 39. Lipp. i, 185 ff. Suppl. 246. Particularly fine on the gem by Pergamos, Stosch 49. Wicar iii, 35. e. Satyr with syrinx and pedom, statue in the Brit. Mus. Spec. ii. pl. 26. The satyr holding the leveret to the panther and teasing it (comp. Luc. de domo 24.), splendid relief L. 477. Bouill. i, 79. M. Frang. ii, 13. Clarac pl. 178. The satyr carrying a roe (or a goat) on his shoulders; a beautiful statue in Ildefonso, Maffei Racc. 122. f. A beautiful satyr sitting and resting his chin on his hand, on gems, Stosch 44. Lipp. iii, 182. A satyr imitating the wearied Hercules §. 129. R. 2., M. Flor. i, 92, 8. A smiling satyr wrapped in a cloak, bronze herma in the Bedford collection, from Pompeii, Spec. ii, 28. g. Satyrus somno gravatus by Stratoniceus, Plin. comp. Anthol. Pal. vi, 56. Plan. 248. The Barberini satyr, one of the grandest statues, in Munich 96.; Piranesi St. 5. Racc. 94. [Tetii Ædes Barber. 215. Montfauc. i. 147. Le Chausse i, 2, 6.] Morghen Princ. 27. The bronze one, Ant. Erc. vi, 40. M. Borb. ii, 21. Guattani M. I. 1787. p. lvi. h. Comp. Plin. xxxv, 36, 22. Nonn. xii, 82. Relief, Brit. M. ii, 1., M. Borb. v, 53. Gems, M. Flor. i, 89, 8. Lascivious wall-painting, Pitt. di Erc. i, 15. 16. Satyrs with Hermaphrodites on gems; group of statues in Dresden 317. Aug. 95 and elsewhere. Bött. Archäol. u. Kunst. i. s. 165. In the group at Berlin 88. the hermaphrodite teases the satyr. Groups in Dresden and in the possession of Blundell. Clarac. pl. 672. Hermaphrodite and satyr, group at Florence, *ibid.* pl. 670, 1550, Pan and hermaphr. The ἀποσκοπεύειν also expresses the lechery of the satyrs, Plin. xxxv, 40, 32., one of this kind on the relief PCl. v c. comp. §. 335, 7. On a vase de Witte Collect. de Vases p. 1837. no 96. ΣΚΟΠΙΑ[ς], a satyr with a club in his right hand makes with his left un geste de moquerie, σκώψ, [cf. O. Jahn Vasenbilder s. 24. Silius xiii, 341 sq describes the ἀποσκοπεύειν.] i. G. M. 269. 271. St. di S. Marco ii, 31. Nothing finer than the relief at Naples, Welcker Zeitschr. s. 523. M. Borb. ii, 11. Neapels Ant. s. 88., with which corresponds the relief of the vase in England (? Piranesi, Vasi 55. 56). k. S. scyphum tenens Pl. xxxv, 36, 23. Σάτυρος φαλακρός ἐν τῇ δεξιᾷ κάθισαντα κρατῶν, in Athen. xi, 484. completely as in vase-paintings. Satyrs in various postures of wine-pouring and drinking, arabesques M. Borb. vii, 50—52. l. See §. 128. R. 6. An old satyr putting on greaves, helmeted, M. Pourtalès pl. 9. cf. R. Rochette M. inéd. p. 94. Vase-painting.

5. See the groups on the Thasian coins, §. 98. R. 3., and comp. the vase-painting Millingen Cogh. i, 16. 18., the gem Impr. d. Inst. i, 10. A satyr, in animated movement, a bacchante in tranquil attitude, with the roe and προχός, statues belonging to one another, to be found among dealers in works of art, Gerh. Ant. Bildw. Tf. 102, 1. 2. Two hermæ, satyr and bacchante, companion works *ibid.* 3. 4. Satyr and infant satyr, fine group at Rome and Naples *ibid.* 103, 1. 2. [That at Naples, with the infant Bacchus, a bunch of grapes in his hand, resting on his neck, also in

V. Albani p. 10. no. 94 of the Indicazione.] Satyr and female bacchante, a charming group in the Vatican, Gerhard Tf. 103, 3. The satyr becomes a centaur on the coins of the Thracian towns, Lete and Orrhescus, §. 98. R. 3. "Ἰπποურიς according to Bekker is the name of the satyr-tail, An. Gr. p. 44. comp. Welcker *ibid.* s. 217. The Naxian satyr, N. Brit. 4, 8. Exactly the same, Tassie pl. 38, 4649. Only bearded satyrs on the vases of Volci, Ann. d. Inst. iii. p. 41. The *γενειῶν* and *πόλιος* in Pollux iv, 142. are older satyrs of this sort. [Marriages of satyrs or sileni and nymphs.]

6. PCl. iv, 31.; Ant. Erc. vi. p. 47. A boy-satyr giving drink to D. who is leaning on Ariadne, Zahn, Wandgem. 35. The education of a little satyr, in the much discussed Giustiniani relief, Amalth. i, 1. [iii. s. vi. D. A. K. ii, 40, 482.]; the satyric ears of the boy no longer seem doubtful. Visconti PCl. iv. p. 61. No. 6. comp. Gerhard, Beschr. Roms ii, ii. Beil. 1. Lange Schriften i. s. 282. [M. Chiaram. ii, 261. Zeus nursed by Amalthea, a completely erroneous explanation. E. Braun, who likewise testifies to the satyric ears, compares a Vidoni cornelian with an exactly similar representation, Ant. Marmorwerke i. s. 7. The horn from which the infant satyr drinks is out of all proportion to Amalthea. It is a scene from mythic forest life.] Also the head, Lipp. i, 203.

7. *Κῶμος* (Dor. *Κᾶμος* with the lyre, M. Borb. ii, 45.), *Οἶνος*, *Ἡδόνιμος*, *Σῆμος*, as satyrs, Tischb. ii, 44.; Laborde 65. Maisonn. 22; Lab. 64. Mais. 33.; M. Borb. ii, 45.; Millingen Cogh. 19. R. Rochette Journ. des Sav. 1826. p. 89. Neapels Ant. s. 254. Welcker ad Philostr. p. 214. Ann. d. Inst. i. p. 398. *Διδύχαμβος* playing on the lyre, tv. E, 3, *Κῶμος*, *Κισσός*, *Χορός*, *Χορίπαις*, *Βεῖαχος* on the Volcian vases. On the Acratos §. 345\*. R. 3. Zoëga Bassir. i. p. 32 sqq. Abhandl. s. 26 f. [O. Jahn Vasenbilder 1839. s. 17 ff. Bull. 1836. p. 122]

#### C. SILENI.

386. Those older and bearded satyrs are often also called 1  
Sileni (snub-nosed) when works of art are in question, so that  
an established and sure distinction between the two can  
scarcely be pointed out in art. However, this name attaches 2  
particularly to *one* older satyr-form, which, usually united with  
the wine-skin, has itself somewhat of the appearance of one  
(hence it was also a favourite subject in the decoration of  
fountains), and its drunken unwieldiness has greater need of  
something to lean on for support than the other attendants of  
the god. This is sometimes afforded him by an ass on which he 3  
is borne, and sometimes by satyr-boys eagerly busied about him.  
Yet is this happy dæmon, in a deeper mode of thinking which 4  
was unfolded especially by the Orphici, at the same time full  
of a wisdom to which all the restless bustle of mankind ap-  
pears folly; the plastic art also represents him in nobler and  
grandier forms as the fosterer and instructor of the young  
Dionysus. Among the figures of the old satyr-drama, Pappo- 5  
sileni was the name given to the satyric forms all covered  
with hair and bearded.

2. See Heyne Commentatt. Soc. Gott. x. p. 88. Impr. d. Inst. Cent. iv, 39—45. 56. On coins of Himera or Thermae, Torrem. 35, 2—6, as well as on the bronze cista of Novius, §. 173. R. 3., Silenus stands or sits beside a spring indicated by a lion's head. Heron also, Spirit. p. 190. 205., mentions Satyrisks with wine-skins beside fountains, and also Panisks as scaring figures, p. 183. (comp. Torrem. 35, 1) I think it was on this account that fountains were called *Siluni* at Rome (from Doric Sicily).

3. Wine-skin Sileni of this sort, standing, in Dresden 122. Aug. 71. [where three classes of statues of Silenus are referred to p 71.], in Munich 99.; the Ludovisi one lying, Perrier 99. Astride on the skin, Ant. Enc. vi, 44. M. Borb. iii, 28. On the wine-pitcher as a lamp, Amalth. iii, 168. Squeezing a bunch of grapes, PCl. i, 46. [holding one before him iv, 26] Stretched on the ass, sometimes a flinging one, often on gems and reliefs. Clinging to a goat, Impr. d. Inst. 1, 9. The drunken S. supported by satyrs, PCl. iv, 28.; Zoega 4.; Guattani 1786. p. xxiv. (if not Hercules); by Eros, Zoega 79. Combe Terrac. 5. Erotes also entertain Silenus with music, Bracci ii, 71.; on a cornelian in the Wiczay cabinet Silenus, playing on the lyre, is wounded by Eros in a go-cart. Playing on the lyre, often at Volci. Luc. Icaromen. 27. describes S. as a cordax-dancer, comp. Hirt. 22, 7. Millin, Vases i, 5. *Κῶμος* of Sileni §. 127. R. 2. On the Silenus *Marsyas* § 362. R. 4. 367. R. 3. This Marsyas with wine-skin on the left shoulder, raising the right hand, on coins of Roman cities as an emblem of *libertas*, comp. Serv. *Æn.* iii, 20. iv, 58. (A dwarf Silenus as fifer among the nymphs of Diana. Zoega Bassir tv. 120.)

4. [Silenus bound before king Midas, vases, M. d. I. iv, 10. Ann. xvi. tv. D. H. p. 200, vase in Palermo, tv. D. H., others in the M. Gregor. and from Chiusi; with the first comp. Minervini in the Bull. Napol. iv. p 135 sq.]. Silenus sits with little Bacchus playing, on coins of Sardis, Münchner Denkschr. Philol. i. Tf. 4, 8. S. with the infant Bacchus in the excellent Borghese statue L. 709. Maffei Racc. 77. Piranesi St 15. M. Roy. ii, 9. Clarac pl. 333. Comp. especially Calpurnius Ecl. 10, 27. Maffei and Winck. speak of two similar ones in Rome, there is one in the braccio nuovo of the Vatican, one in Munich 115.; a repetition (of which there is a plaster cast at Göttingen) has the inscription *bella manu pacemque gero: mox, præscius ævi Te duci venturi, fatorum arcana recludam*, from the *Orphic* doctrine, in which Dionysus introduces the last happy age which the wise Silenus announces. Powerful figures of Sileni M. Chiar. 40. 41. Human ears (Gerh. Beschr. Roms ii, ii. s. 193.) are not rare in Silenus. [A combination of Silenus, Dionysus, Satyr, with arbitrary treatment of hair, beard, ears, wreath, in later works, which are often excellent, for instance, Becker's August. pl. 25. 26, an excellent bronze head found at Colchester, Archæologia L. xxxi. pl. 13. p. 444.]

5. *Παπποσίληνος τὴν ἰδέαν θηριωδέστερος* Pollux iv, 142. Statue of this hairy S. Ficoroni Gemmæ tb. 26 sq. In the graffito Gerh. Ant. Bildw. 56, 2, 3, creeping on the ground. [A Gentili statue Gerhard Tf. 105, 3. One in the Giustiniani palace in Venice several pans in height, Thiersch Reisen in Italien i, 258 One with the boy Dionysus, who holds the mask, on his shoulder, was excavated at Athens in the neighbourhood of the theatre in April 1840, engraved in A. Scholl's Archæol. Mittheilungen aus Griechenh. Tf. 5, 10. A Papposilenus on a vase M. Borb. ix, 29. O.

Jahn Vasengem. Tf. 1. Wieseler Das Satyrspiel nach einem Vasenbild. s. 123.] On vases beside Dionysus, Laborde ii, 39. Hirt 22, 2.; here he evidently wears the *χορταῖος χιτῶν δαυός* of the Sileni, Pollux iv, 118. comp Etrusker ii. s. 215. The *νεβρίς μαλλοῖς στεφομένη*, a roe-skin covered with tufts of wool, is also to be recognised on vases. On the *ἀμφιμαλλοι* (Ælian V. H. iii, 40) and *μαλλωτοὶ χιτῶνες* of the Bacchian processions, Bottiger Archæol. der Mähl. s. 200 Welcker Zeitschr. f. a. K. s. 634 f. [Proleg ad Theogn. p. xc. Bernhardt ad Dionys. Per. p. 715. Silenus *χορτοβάμων* Toup Ep. crit. p. 54. Gerhard Del Dio Fanno p. 46. not. 98.]

## D. PANS.

387. Descending lower into the animal kingdom we find 1  
the race of Pan, Pans, Paniscs, who represent the secret pleasure and the dark horror of sylvan solitude. Here also there 2  
occurs, and that too in their native Arcadia, a human form which is only characterized as Pan by the shepherd's pipe (*σείρυξ*), the pastoral crook, (*λαγωβόλον, καλαῦρον*), the disordered hair and also perhaps sprouting horns. This is the 3  
usual shape on coins and vase-paintings of the best period; however the goat-footed, horned and hook-nosed form became afterwards the rule, probably through the Praxitelian school of art. In it Pan appears as an active leaper and dancer 4  
(*σκιρτητής*), as the amusing buffoon in the cycle of Dionysus, the impetuous lover of nymphs, but also the teacher of the youthful Olympus on the syrinx—contrasts of tender, youthful beauty, with rude, stern, woodland nature, for which Greek art cherished an especial affection. The groups in 5  
which a good-natured panisc plucks a thorn from the foot of a satyr (which race, as being of a higher breed, practises all manner of tricks with the Pans), are conceived with extreme *naïveté*. But Pan is also, as a *dæmon* of dark fear and panic 6  
terror, a bold and victorious foe-queller; at Athens the battle of Marathon gave particular occasion for representing him with tropæa. As a peaceful syrinx-player he inhabits the 7  
grottoes consecrated to him (Panæa), where his figure is not unfrequently found, amid graceful nymphs, hewn out of the living rock. It was the misapprehension of later times, which, 8  
however, was very wide-spread, that first transformed the ancient god of pasture (*πάων, pastor*) into a universal *dæmon*, and his unpretending reed-piping into the harmony of the spheres.

[1. There is occasionally to be met a Pan's head, with a terrified, bewildered look, by which perhaps, as Zoëga remarks, instead of Pan, it was intended to express the Panic terror. Thus Gemm. Flor. ii, 9. CKYAAKO, Stosch Gemm. sculp. tb. 58, cf. Cavaceppi Racc. ii, 10.]

2. See the Arcadian coins in Pellerin Rec. i. pl. 21. Landon pl. 43. G. M. 286. §. 132. R. 2. Similar figure on coins of Pandosia, N. Brit. 3.

26., Messana (with the hare), Eckhel Syll. i. tb. 2, 10., also Pella, M. SClem. 30, 321. Pan is also represented in human form as a flute-player on coins of Paneas. The head on coins of Antigonus Gonnatas and Panticapæon is indeed more caricatured, but still youthful. Vase-painting in Walpole's Travels pl. 8. Millingen Un. Mon. i. pl. A. [and very many represent the human Pan with small horns.]

3. Statues L. 506. [M. Capit. iii, 35.] V. Borgh. Port. 1. Bouill. i, 53, 1. Clarac pl. 325; Wicar iii, 40.; in the Brit. Mus. and elsewhere. P. as Telamon Racc 140. [The Pan of the Earl of Leicester at Holkham the finest statue in England, as is observed Spec. i, 40. A couple, twice the size of life, found near the church in Pane e Perna, Fl. Vacca, in Fea Miscell. i. p. 56. A fine herma in Spanheim De usu et pr. n. i. p. 396. One M. Flor. ii. Terracottas of the Brit. Mus. 45. 46.] Pan is frequently to be seen on vases in Apulia and Lucania, in Volci very rarely. Grandiose masks of the bearded Pan in terracotta and marble. [Mask of Pan Impr. d. Inst. iv, 56. Small statue Brit. Mus. x, 24. p. 51—54.]

4. As a dancer (χορευτῆς τελεώτατος θεῶν Pindar Fr. 67. Bh.) he is often to be seen at Bacchanals, where his foot opens the mystic cista, PCl. iv, 22. v, 7.; L. 421. Clarac pl. 128.; Amalth. iii. s. 247. (from this the fragment in R. Rochette M. I. xA. may be restored). A satyr does the same Bouill. iii, 70. [Pans dancing to the lute of Hermes, M. d. I. iv, 34.] Pan tearing the garments from a *nymph*, or a hermaphrodite (as in a group of the V. Aldobrandini), PCl. i, 50. Gerhard, Besch. Roms ii, ii. s. 168. Similar groups, but with a Silenus, Bull. d. Inst. 1830. s. 76. Pan playing on a lyre before a herma, on a silver plate, Ant. Erc. i. p. 267. The nymphs teasing Pan, who has legs like those of a bull (Homer H. 19.), relief Gerh. Ant. Bildw. 45. M. Borb. vii, 9. [D. A. K. ii, 44, 549. Pan and *Echo* §. 401. R. 3.] The goat-footed Pan dancing with a nymph, a charming vase-picture, M. Blacas pl. 23. Pan with *Olympus*, (Plin. xxxvi, 48.) in the Ludovisi group, Maff. Racc. 64, the Florentine, G. di Fir. St. 12. comp. 73. an Albani one and others; also Aug. 81. may be restored from it. Wall-painting Pitt. Erc. iii, 19. In another, i, 8. 9. Olympus and Marsyas (comp. §. 362. R. 4. Paus. x, 30) are grouped with Achilles and Chiron, as in the invaluable group Plin. xxxvi, 4, 8, only that here Pan is the sole instructor. [In the former painting also Marsyas, not Pan; but Marsyas has small horns in it, also M. Borb. x, 22.; the other is also M. Borb. x, 4. Pan and Olympus, small bronze group from Pompeii at Arolsen, Olympus with his hair in a bow on the forehead] On Olympus Philostr. i, 20, 21. [Fine Apulian vase-painting M. d. I. u, 37. Inghir. Vasi Pitt. iv, 332. Elite céramogr. ii, 75. (Rv. theft of the palladium), ΜΑΡΣΥΑΣ and ΟΛΥΜΠΟΣ, instruction of Olympus on the cithern, in the circle of listening satyrs and mænads taken for a contest, although Marsyas has not even an instrument Ann. viii. p. 295. Bull. 1843. p. 39.] Pan wrestling with Olympus, symplegma by Heliodorus, Plin. Butting with a goat, Pitt. Erc. ii, 42.; Gems, M. Flor. i, 89, 1—3. Copulation with one of these animals, in a marble group, Neapels Ant. s. 461.

5. Group in the L. 290. V. Borgh. 4, 12. Clarac pl. 297.; Millin P. gr. 37. Comp. the group PCl. i, 49., Theocr. iv, 54. and the epigram on the sorrowing Satyr, Brunck, Anal. iii. p. 106. Tricks of the satyrs with the Pans, Guattani, M. I. 1786. p. xxxii. [Pan scourged Brit. Mus. x, 37. A drunken Pan carried by Erotes to a satyr x, 38.]



6. Pan as a trophy-bearer (Anthol. Pal. Plan. 259), in a small statue found at Athens, in reference to the battle of Marathon, Wilkins M. Græcia c. v. vign. [p. 71 With the trophy restored by Flaxman; it was afterwards found that similar statues carried grapes, Clarke Greek Marbles p. 9.] As ὑπασπιστής of Dion. Zoëga 75.

7. Pan with syrinx and rhyton sitting over a grotto, before which Cecrops and his daughters (or Hermes and the nymphs) receive a sacrificial procession, Athenian relief, M. Worsl. i, 9. A kindred relief from Athens, Paciaudi Mon. Pel. i. p. 207. G. M. 327. C. I. 455, with Pan and the nymphs who are led by a youth, beneath them the Eleusinian goddesses and the director Simon (according to Hirt Gesch. der. Kunst s. 191). Pan with human legs, sitting with the syrinx over a grotto in which the great mother and the nymphs (comp. Pind. P. iii, 78) are likewise receiving a pompa, on the Parian relief, Stuart iv, 6, 5. comp. L. Ross, Kunstbl. 1836. No. 13. [Reisen auf den Griech. Inseln i. s. 50. D. A. K. ii, 44, 555.]—Paniscus as sacrificial servants, Tisch. ii, 40.—[Pan sacrificing, two bas-reliefs in the museum at Padua, Roulez Bull. de l'Acad. de Bruxelles T. xiii. n. 7. (Faune fondateur du culte religieux.) Sacrifice by Pan and Satyr on the well-known Mantuan gem.]

8. Gem in Hirt 21, 5. M. Flor. ii, 80, 2.

#### E FEMALE FIGURES.

388. There is less variety to be found in the female forms, 1  
the apex of which is the graceful, blooming, ivy-crowned, and  
often richly-draped ARIADNE, whom it is not always easy to  
distinguish from Cora. From the NYMPHS who exhibit no 2  
excitement of character, and the female SATYRS who rarely  
occur, the MÆNADS (Thyades, Clodones, Mimallones, Bassa- 3  
rides, classes difficult to separate) are distinguished by their  
revelling enthusiasm, dishevelled hair, and head thrown  
back, with thyrsi, swords, serpents, dismembered roe-calves,  
tympans, and fluttering, loose-flying garments. Here also art  
loves to repeat forms once established and become favourite,  
among which we can easily distinguish the creations of the  
best period of Greek art from those of later times, which were  
still more transparently draped, and more voluptuous in their 4  
movements. Sometimes also Mænads are seen exhausted by  
the Bacchian phrenzy, entwined with serpents, and sunk in  
careless slumber. It is very difficult to perceive the difference 5  
between the Mænads strictly so called, and the personifica-  
tions of Bacchian festivity, serenity, music and poesy, with  
which we become acquainted in vase-paintings through the  
names inscribed beside them; and indeed it is not the in-  
tention of Greek art, in which the revelation to sense becomes  
altogether a corporeal presentment of a dæmoniac world, that  
we should here distinguish thoroughly between real and ideal  
figures.

1. Above §. 384. R. 3. Fine statue, upright, tranquil, Brit. Mus x, 23. Do the statue PCl. i, 45., and the fine head in the Capitol, Winck. M. I. 55. (Leucothea according to Winck., a head of Bacchus, according to Visconti and the editors of Winck. iv. s. 308. 435.), belong to Ariadne? [Certainly not the latter, although it is still called so in Bouill. pl. 77 and in the Besch. Roms iii. s. 255. See Kunstmus. zu Bonn s. 73. It may even be known to be a male figure from the neck.]—Ariadne forsaken §. 412. R. 1. Ariadne beside D. in the portico of Thessalonica, Stuart iii, 9, 11.

2. Nymphs §. 403. Satyra et Silena (a snub-nose) Lucret. Fine head of a female satyre (?). St. di S. Marco ii, 30. [full of speaking expression; a cast in the museum at Bonn]; laughing countenances frequent on gems A female satyr playing with an infant satyr, M. Flor. i, 90, 2. [A satyr maiden at the establishment of Comedy by Bacchus, Ternite Pomp. Gem. (Reimer) heft 2 Tf. 2.] A female *Pan* playing on the flute, M. Flor. i, 93, 1.; with Priapus [or herma of Pan] on a gem, Lipp. Suppl. 291. Hirt 21, 3., the obscene representation in which recurs on a Bacchian sarcophagus, Neapels Ant. s. 459 [Gerhard Ant. Bildw. Tf iii, 2. 3. 4.] Bronze, Gori M. Etr. i, 64. [A female Pan clothed in a wolf's skin playing on the tibia (Satiressa), Indicaz. per la V. Albani p. 27. no. 242; a female Pan of bronze, in the cabinet of coins at Florence. Elegantly foreshortened group, formerly in Florence, of which there are drawings, a female Pan who is kneeling at the trunk of a tree, against which she leans, with three young Pans, one on her shoulder, who sits at the same time in a wicker basket full of flowers, one hanging on her knees, and one (a female) below leaning on the trunk. She seems to be in the act of suspending the first in a kind of dossier, Annali xviii. p. 241 sq.]

3. Beautiful head of a female Bacchante, Eckhel P. gr. 25. and elsewhere on numerous gems. Often repeated figures, derived from the fairest, the genuine Greek period of art, are the *Χμαιρομένης* §. 125. R. 2. (Scopas), and the corresponding figure in the L. 283. Clarac pl. 135.; comp. therewith V. Borgh. 2, 14. M. Flor. iii, 56; M. Chiar. 36. (§. 374. R. 3.) [Brit. Mus. x, 35. relief]; the Thyiades and Caryatides mentioned §. 365. and 531.; the gems Lipp. i, 184. &c. A dance of Mænads bold and beautiful, in Attic style on the vase in Stackelberg Tf. 24. (comp. the exquisite floating female dancers on that of Ægina Tf. 23.) More voluptuously treated, as half-naked dancers, in the relief L. 381. Clarac pl. 140., which much resembles the pictures from Herculaneum §. 210. R. 6. and on many sarcophagi, §. 390. R. 2. Mænads wound themselves in Bacchian frenzy; a beautiful figure of this description on gems is called Callirrhœ in Lippert and Tassie. The half-naked Mænad kneeling in ecstasy on an altar, and holding up a flute-playing Athena (?) very frequently recurs, on the relief in the L. 200. Bouill. i, 75. Clarac pl. 135. and in gems, Lipp. i, 194 ff. Suppl. 242. 277. M. Flor. i, 88, 7. 9.; we also see a tranquil Bacchante, Lipp. ii, 152., with the same idol in her hand. [Kunstmus. in Bonn s. 116 f. 2nd Ed.] Mænad on a panther with Dion., on an ass led by Silenus, M. Flor. i, 91. Mænads swimming over the sea on a Bacchian bull, G. di Fir. Gemme 9, 2. and frequently. Leaning on a sea-panther, Pitt. Erc. iii. 17.

4. An exhausted Mænad reposing (comp. Plut. Mul. virt. Φαυιδες) ex-

pained as a sleeping nymph PCl. iii, 43 G. M. 56. 325. [Hence the proverbial expressions *Βάκχης τρόπον, ἐπὶ τῶν σιωπηλῶν παύσουσιν αἱ Βάκχαι σιγῶσι*. Diogenian.] A similar figure of a Mænad in the relief G Giust. ii, 104.; perhaps also the one in R. Rochette M. I. 5. (Thetis according to R. R.), although a figure perfectly similar occurs among the furies surrounding Orestes and sunk in sleep. A favourite figure on gems is a lying one half seen behind, uncovered down to the legs, with an extremely graceful bend in her flexible back, for example Guattani M. I. 1785. p. lxxiii. Lipp. i, 183. M. Flor. i, 92, 6. Impr. d. Inst. iv, 49. 52. A Mænad of this description M. Worsl ii. p. 49. 50. This figure also occurs suckling a lynx (Marlbor. 50), a subject which is explained by Eurip. Bacch. 632. Mænads likewise press out the milk from their teeming breasts into Bacchian drinking-horns, M. Flor. i, 48, 10. Lipp. iii, 165.

5. The following appear as Bacchian women :—*Θαλία, Γαλήνη, Εὐδία* (the *μελιτόσσα εὐδία* of Pindar, which I would prefer to the *Εὐοία* of Visconti, Hist. de l'Inst. iii. p. 41.), *Εὐρήνη, Ὀπώρα* (with fruit), *Οἰονόη*; see Tischb. ii, 44. (comp. 50.); Millingen Cogh. 19.; Laborde 65. (comp. Millin Vases i, 5.) Comp. Welcker ad Philostr. p. 213. *Χορεία*s, Neapels Ant. s. 365. Paus. ii, 20. *Διώνη* as priestess of Dionysus, Neap. Ant. s. 363, beside a *Μαινάς*. *Καπήλη*, similar to the Virgilian copæ, attacked by thirsty satyrs, Laborde 64. R. Rochette Journ. des Sav. 1826. p. 95 sqq. *Φανόπη* and *Ἐριφυλλίς* also as names of Mænads on Volcan vases. So *τερψιχόρη* (ΤΕΡΣΙΧΟΜΗ) M. Pourtalès pl. 29. [O. Jahn Vasengem. s. 28.] *Κομφῶδια* as festal-song § 367. R. 3.; as Comedy fitted by Dion. with a mask, and by a satyr with socks, picture from Pompeii M. Borb. iii, 4. comp. Becchi. *Τραγωῶδια* on a vase, see Gerhard, Hyp. Röm. Studien s. 193. Welcker Nachtrag s. 236. comp. R. Rochette Journ. des Sav. 1826. p. 89—100. [Gerh. Auserl. V i, 56. The reading is ΤΡΑΓΟΙΔΙΑ beyond all doubt, and R. Rochette himself will no longer insist on threnody as in the J. des Sav. p. 98. and Mon. Inéd. p. 255.] A female Bacchant clattering with crotals, Creuzer Ein altathenisches Gefäss 1832. Similar the painted terracotta, with Bacchian ensigns, in the archaic style, M. Pourtalès pl. 28. *Τεlete* also (beside Orpheus, Paus. ix, 30, 3.) may be here conjectured, she occurs on a relief from Astron in Laconica, Ann. d. Inst. i. p. 132. tv. c. 1. comp. iii. p. 144. But the winged virgin with the herald's staff in Bacchian accompaniment, Gerh. Ant. Bildw. 48., or with vine tendrils, Impr. d. Inst. ii, 14., may be better called *Ηοσία*, according to Eurip. Bacch. 367. Of *Μεθε* §. 383, 9. Welcker ad Philostr. p. 312. *Μυστος*, Zeitschr. i. s. 508. [*Thalia, δαίς θάλεια, Theoris*, Welcker Griech. Trag. s. 304.]

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#### F. CENTAURS.

389. We may also give the centaurs a place among this class of beings, as they seem perfectly fitted to enter the Dionysian cycle, by the unrestrained rudeness with which animal nature-life manifests itself in them; and the part likewise which they play in heroic mythology, is especially assigned to them through their love of wine. In earlier times they were 2

represented in front entirely as men, with the body of a horse growing on to them behind; but afterwards, perhaps from the time of Phidias, the forms were blended much more happily, by the joining of the belly and breast of a horse to the upper part of a human body, the forms of whose countenance, pointed ears and bristly hair betray an affinity to the satyr; on the other hand in female forms (Centaurides) the human portion was borrowed more from the cycle of nymph creations, and  
 3 could display very attractive forms. Accordingly, these originally bizarre shapes, which were afterwards, however, developed into the most perfect unity of forms, are presented to us in a series of excellent works of art, sometimes in contrast to noble heroic power, sometimes as quelled subjects of the might  
 4 of Bacchus, for the most part, suffering and ill-used, but also treated with reverential consideration in the case of Chiron, the instructor of heroes.

1. The centaurs are principally ancient buffalo-hunters of the early Pelasgian times (the Thessalian *Ταυροκαθάψια* furnish the interpretation of the mythus); but there is combined therewith a reference to the effects of the introduction of the vine. Centaurs as Dionysian thiasotes, Böttiger, Vasengem. i, 3. s. 87. A centaur carries on a vase a tree with *tæniæ* and tablets with human figures, a kind of *αἰώρα*, oscilla, Tischb. i, 42. Often in Dionysian pomps, especially as draught-animals, PCl. v, 11.

2. The older form (which the Ausonian Mares also had, Ælian V. II. ix, 16.) on the coffer of Cypselus (Paus. v, 19, 2.), Clusinian vases (Dorow Voy. pl. 1. 4), the reliefs from Assos, §. 255. R. 2, where the centaurs hunt bulls; the bronze in Gori, M. Etr. i, 65, 3., on the vases from Volci constantly, Micali tv. 95., also gems, M. Flor. ii, 39, 1. Centaurs of the earlier form of bronze, naked human body in front, small horse behind, dug from the rubbish of the Parthenon, Ross Kunstbl. 1836. No. 24. The later form is described by Callistr. 12.; Lucian Zeuxis (§. 138. R. 1.) notices particularly the *ἄτα σατυρώδη* of the centaurs.—Centaurides suckling, for instance, by Zeuxis, and in the pretty picture Philostr. ii, 3., on Bacchian reliefs, Bouill. iii, 39, 1. 43, 2. 4. (L. 472. 765. Clarac pl. 150. 147.), gems, M. Flor. i, 92, 5. Two centaurs and a sleeping centauris, St. di S. Marco ii, 32 [A centaur avenging the death of his wife on a lion and panther, mosaic §. 322. R. 4. no. 4. Chiron's centaur-wife, the infant Achilles in her arms, Apollon. i, 557.] Centaurs attacked by satyrs in the Bacchian procession, PCl. iv, 21. Gerhard, Beschr. Roms ii, ii. s. 199. Centaurs with Mænads, Centaurids with Bacchantes in charming groups, among the Herculanean pictures, §. 210, 6. M. Borb. iii, 20. 21. A Bacchian winged centaur Impr. d. Inst. iii, 52.

3. Borghese centaur in the L. 134, finished with extreme care (the head like Laocoon's), with a Bacchian Eros on his back. Racc. 72—74. (Clarac pl. 737—740.) V. Borgh. 9, 1. M. Roy. ii, 11. Bouill. i, 64. Clarac pl. 266. This centaur corresponds to the older one of the two centaurs of Aristeas and Papias, §. 203. R. 1.

Centaur at the marriage of Peirithous (picture by Hippias, Athen. xi, 474.) on the Theseion, Parthenon, at Phigalia §. 118. 119. Vase-painting Hancarv. iii, 81. Tischb. i, 11. Millingen Cogh. 35. 40. Div. 8. (The slaying of Cæneus, comp. §. 119. R. 3.). Pitt. Erc. i, 2. M. Borb. v, 4 (Cæneus chastising Eurytion, in like manner as in the temple of Olympia §. 119. R. 2) Combats with Hercules §. 410.

4. *Chiron* as Rhizotomos on Mount Pelion G. M. 153, 554. With Peleus and Achilles §. 413.—Battle of panthers and centaurs §. 322. R. 4. Fight with lions, wall-painting M. Borb. iii, 51. [Chiron's school, on a gem of later times.]

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#### G. THE THIASOS OF DIONYSUS IN GENERAL.

390. The Dionysian routs and processions, composed of all 1 these figures in ancient works of art, must certainly be considered from very different points of view: partly as pure oc- 2 currences of fancy, somewhat as the Mænads, at the trieteric festival on Mount Parnassus, thought they descried the satyrs and heard their music,—as ideal representations of Bacchian ecstasy in all its gradations; and partly as scenes from Dionysian 3 festivals, which were everywhere in Greece combined with a variety of mummeries, especially representations of Dionysus and his thiasotes, which were got up with the most unbounded luxury at the Macedonian courts, for example that of Alexan- 4 dria. Art herein naturally adhered much less to the religious rites and mystic representations conducted in the apartments of temples, and of which very little can be indicated, than to the far more favourable materials which the public pompa and the riotous, drunken Comos afforded. While in reliefs, 5 the representation of the Dionysian pompa prevails, whereat the god is borne in the chariot, and Comedy perhaps, or at least her masks ride behind in a cart; we see the Comos on 6 numberless vase-paintings, especially of the later sort. performed sometimes by youths in ordinary costume, with garlands and torches, and female flute-players, half walking, half dancing; but sometimes also the satyr-costume, consisting of masks and sashes, is adopted, and one of the connastæ in this equipment is led and danced about as Dionysus. Lastly we 7 also see the scurræ or phylakes at such processions, with their fantastic masks, stuffed out, parti-coloured jackets and pantaloons, and phallic ensigns, travestying mythological scenes in regular stage-representation, whereby the whole form of earliest comedy is presented clearly to view. Masks, however, 8 are not always indications of the drama, when they occur in Bacchian sculptures, they are often evidently objects of worship, abbreviated representations, as it were, of the god and

all his attendants, and with the mystic cistæ, which were regarded with a secret awe, the most significant utensils of the worship.

2. Macr. §. i, 18. Such representations in reliefs, on several urns, such as the splendid Borghese one L. 711. V. Borgh. 2, 10. Bonull. i, 76. Clarac pl. 131. (on the correct disposition Welcker Ann. d. Inst. v. p. 159.); PCl. iv, 19 sqq., also 29. (according to Zoëga images of growing love clothed in Bacchian dress); Cap. iv, 58.; M. Borb. iii, 40.; vii, 24.; Zoëga 83. 84.; Brit. M. i, 7. Satyrs with Curetes dance together, Gerhard a. Bildw. Tf. 106, 4. [Tympanistria with two satyrs with double flute and panther Spec. ii, 25.]

3. Οἱ ἄγορτες (τὸν Δ.) ἐπὶ τῆς ἀμάξης διὰ μέσης τῆς ἀγορᾶς οἰνωμένοι, Ath. x, 428 e. "Ὁσπερ Διουσιόισιν ὀύπὶ τῶν ξύλων, Hermippus in the Schol. Aristoph. Birds 1563. comp. §. 383. R. 7. A boat placed on a car, in it the old D. with female flute-players and satyrs, Panofka Vasi di premio 4 b. At the pompa of Ptolemy the Second (§. 147. R. 3.) were to be seen Sileni, satyrs in great number, the Eniautos, the Penteteris, Horæ, Dionysus under an arbour or σκιάς (as at Athens also, Photius s. v.) Mimallones, Bassaræ, Lydæ, Nysa, Semele's bridal chamber, nymphs, Hermes, Dionysus on an elephant as conqueror of India with a Satyriscos as the animal's leader, Dionysus' warlike expedition, female Indians, Æthiopian tribute-bringers, then D. protected by Rhea against Hera, Priapus beside him, and so forth. Comp. Schwarz on a Bacchian pompa, Opuscula p. 95. A beautiful slave represents D. at Athens, Plut. Nic. 3. Bacchus with Erotes as vine-dressers, Pan with canobus pitcher?, Gerh. Bildw. pl. 88, 1. Bacchanal from a sarcophagus at Sparta pl. 106, 1. Bringing home of the wine-skin on poles pl. 107. Bacchian comos, very fine, from a circular ara in the Vatican pl. 108, 1. Bacchian symposium, children present, from V. Pamfili pl. 108, 2. Great Bacchanal from the Gentili palace, is it ancient? pl. 110, 1. Farnesian sarcophagus at Naples, D. drawn by centaurs, Hercules, Pan, Eros, Phallophoria, pl. 112, 1. Sarcophagus from the market place of Bolsena, wild Bacchanal, Ariadne asleep, Hercules drunk, a phallus peeping out from the cista, pl. 112, 2. 3.

4. Initiation of a child into the Bacchian τελεταί, adoption as a παῖς ἀφ' ἐστίας (at Eleusis C. I. 393.), perhaps represented in the vase-painting, Gerh. Ant. Bildw. 51. Welcker Syll. Epigr. Gr. p. 86. Bacchian sacrifices, especially of goats, on gems, M. Flor. i, 89, 9. Rural sacrifices of goats to D-Phales, Pitt. di Erc. iv, 45 sqq. M. Borb. viii, 18.

5. See PCl. iv, 22. v 7. (with Comedy in the cart, comp. however, Gerhard, Besch. Roms ii, ii. s. 152); Cap. iv 47. 63.; Cavaceppi Racc. ii, 58. (in Lord Lansdowne's), Woburn Marb. 12. M. Chiram. i, 35. Gerh. Vatic. s. 84. Brit. Mus. i, 39. formerly in Villa Montalto, Admirand. tab. 84 sq. [Frieze of a marble sarcophagus, four pieces in Caylus iii pl. 56—59. Chariot with D. and Ariadne, cart with Silenus, with masks, camels, elephants, sports] On the bells with which Bacchantes are often entirely hung (PCl. iv, 20. Cap. iv, 49.), see among others Catull. 64, 262. —The greater Bacchanals on gems are mostly modern workmanship, as le cachet de Michel-Ange (Mariette ii, 47. Lipp. i, 350. Hist. de l'Ac. des Inscr. i. p. 270.) probably by Maria da Pescia; of a similar kind is the

relief L. 763. Clarac pl. 138. The wine-skin dance of the Askolia on gems, Raponi tv. 11. 14. Tassie pl. 29, 4867. Kohler Descr. d'un camée du Cab. Farnese 1810. Omophagia, a Bacchian *telete*, on a vase M. Blacas pl. 13—15, the altar is placed in the middle, D. tears asunder the goat, ἀγρεύων αἷμα τραγοκτόνου, ὁμοφάγον χάριν, the others filled with holy dread flee away from the altar. Bacchian dance around an altar Impr. d. I. iv, 51.; opening of the cista mystica iv, 47.

6. Καμάζοντες Tischb. i, 50. ii, 41. iii, 17. iv, 33. Millin i, 17. 27. ii, 42. Laborde i, 32. The Volcan vases describe these komastæ more closely as Κάμαρχος, Τελῆς (comp. Phanes, Paus. ii, 7, 6.), Ῥελιδίμος (comp. Androdamas, Paus. *ibid*). Bacchian convivia, Winck. M. I. 200. Millin i, 38. Böttiger *Æhrenlese* 38. Crowning of the best drinker Tischb. ii, 33. Costuming as satyrs Tischb. i, 37 39. 40. 41. Millin ii, 17. Gerh. A Bildw. Tf. 72. comp. Dionys. Hal vii, 72. D. taking part in the procession Tischb. i, 36.; (on an ass) ii, 42. D. enthroned, satyrs and Bacchæ dancing around him, Tischb. ii, 46. Maisonn. 22. (§. 388. R. 5.) Dionysian *ἐντρον*, Tischb. i, 32. comp. Porphy. de antro Nymph. 20. Creuzer Symb. Tf. 8. (where the hare is to be interpreted as an Aphrodisian animal) Love of D. and Ariadne, the subject of a Syracusan ballet in Xenophon's Symposium 9.

7. One of these phylakes as a Bacchian canephoros, Tischb. i, 41. Representation of Zeus with Alcmena §. 351. R. 5., of Dædalus and Ares §. 367. R. 3., of Procrustes, Millingen Div. 46., of Taras or Orion, Tischb. iv, 57., of Hercules and the Cercopes §. 411. comp. Böttiger, *Ideen zur Archäol.* s. 190 ff. Gysar de Dor. *Comœdia* p. 45 sqq. These histrioncs are also called *gerrones*, a name which they probably got from their phalli, γέβρα Νάξια in Epicharmus (Schafer Appar. in Demosth. v. p. 579.).

8. The richest collection of Bacchian utensils and masks is furnished by the so-called Coupe des Ptolemées §. 315. R. 5. G. M. 273. Clarac pl. 127. Masks, tragic and satyric, lying on altars, on the silver goblet of Bologna, M. I. d. Inst 45. Ann. iv. p. 304. comp. §. 345\* R. 3. Masks of extraordinary beauty on large craters §. 298. R. 2, 1. Zoëga Bass. 17. Impr. d. I. iii, 57. 58. Cistæ, plenæ tacita formidine (Valer. Fl. ii, 267), especially on the kistophori, comp. Stieglitz Arch. Unterh. ii. s. 197. Bacchian symbols, van, goat's head, phallus, bas-relief Gerhard, Bildw. pl. 111, 1.

## 2. CYCLE OF EROS.

391. Although Eros was represented in temple-statues as 1  
a boy of developed beauty and tender grace of mien (§. 127,  
3.), and this mode of representation prevails throughout in the  
different statues of the god still extant; a more modern art 2  
however, which was allied to the toying poetry of later Ana-  
creontica and the epigrammatic sports of the Anthology, pre-  
ferred the childish form for such purposes. In the imitations 3  
of a distinguished original, he is presented as a slender, unde-  
veloped boy, full of liveliness and activity, earnestly endea-  
vouring to fasten the strings to his bow; he is everywhere to 4

be met with in a similar figure in vase-paintings, to denote the  
 5 amatory relation. In the shape of a blooming child, but never disagreeably soft in configuration, Eros and more frequently Erotes are to be seen, in numberless reliefs and gems, dragging forth and breaking in pieces the insignia of all the gods, caressingly subduing the wildest brutes, and converting them into riding or draught animals, boldly and wantonly roving about among sea-monsters, and playfully mimicking every possible occupation of man, whereby art at length degenerates  
 6 into a sport and completely surrenders all significance: an immense number of sculptures, which were still more increased from the circumstance that real children also were wont to  
 7 figure as Erotes. POTHOS and HIMEROS were represented in  
 8 similar figures, and ingeniously grouped with Eros. Still more significantly was Eros placed beside ANTEROS, a dæmon who  
 9 enjoins reciprocal and avenges slighted love; then in a very numerous and important class of sculptures (which probably belong to an allegorical fable, derived, if we judge by its first beginnings, from Orphean mysteries) with PSYCHE, the soul, who appears as a virgin with butterfly-wings, or abbreviated, as it were, in the form of a butterfly. This fable seems to be represented by works of art in a more original and ingenious manner, as regards its main features, than in the story of Appuleius, which is spun out into a Milesian nursery tale; as indeed the idea is not otherwise a stranger to them of an Eros who trains up the soul to a higher blessedness, and guides it through life and death.

1. [Propert. ii, 12. Quicumque ille fuit, puerum qui pinxit Amorem, &c. Eubulus in Athen. xiii. p. 562. Who first gave wings to Eros, see Rhein. Mus. 1839. vi. p. 585, Gerhard *Flügelgestalten*, p. 6.] The Amor at Naples and the torso of Centocelle § 127. R. 3. comp. Gerhard, *Beschr. Roms* ii, ii. s. 167. The so-called genius V. Borgh. 9, 11. Bouill. iii, 10, 2. comp. Winck. (who esteemed it too highly) W. iv. 81. 141. also an Eros. Is not likewise the so-called Adonis (Apollo)? PCL ii, 32. M. Franç. iii, 3. Bouill. ii, 12. [Ann. d. I. xvii. p. 348]—The wings, which he had even received before Anacreon (Fr. 107. Voss *Mythol. Br.* II, iv.), are an essential requisite in Eros. An Eros with dolphin and flower in his hands, Palladas *Anth.* ed. Jacobs ii. p. 688.

2. A copious survey of such playful productions is given by Klotz *Ueber den Nutzen u. s. w.*, s. 198. Clarac pl. 641—651. According to epigrams in the *Anthology*, Heyne *Commentatt. Soc. Gott.* x. p. 92. Alcibiades had an Eros hurling a thunderbolt on his shield, Athen. xii, 534. —A winged head of the infant Eros on coins of Antiochus the Seventh. Mionnet *Descr.* v. p. 75. Similar on coins of the gens Egnatia.

3 Eros bending the bow, M. Cap. iii, 24. Nap i, 63. Bouill. i, 19. Franç. ii, 7. Winck. W. vi, 6.; G. Giust. 27—28.; M. Worsl. I. iii, 13.; Bouill. iii. 11, 1. 3; in St. Petersburg Clarac pl. 646, 1471; Demidoff col-



lection pl. 650 no. 1491; Pembroke pl. 650, 1495. After Lysippus? Quite different the statue St. di S. Marco ii, 21., Clarac pl. 651, 1481.

4. In vase-paintings we see Eros with a lekythos, for example dropping grace upon Io (Χάριτες γλυκὺ χεῦαν ἔλαιον Brunck Anal. i. p. 480.), Millingen Cogh. 46. comp. Div. 42., more usually with a tænia as the badge of a καλός, §. 340. R. 4. (Mystery-fillet according to Gerh. Ant. Bildw. 55, 3. 4.), also with the hoop, κρίκος, τροχός, and stick as a child's playthings, for instance on the vase §. 363. R. 2. R. Rochette M. I. pl. 44, 1. (like Ganymedes, Maisonn. 30); often also with the lyre. [E. loosens the bonds of Andromeda, winged, νεανίας δὲ παρ' ὃ εἰώθε, Philostr. i, 29.]

5. *Sports of Erotes, παίζοντες* "Ερωτες Xenoph. Eph. i, 10. With insignia of the gods M. Cap. iv, 30. (Anthol. Plan. 214 sq.) Dashing the thunderbolt of Zeus in pieces, Gems, Wicar iv, 48. With the sceptre of Zeus and sword of Ares, a beautiful relief in S. Maria de' Miracoli at Venice, besides in Ravenna. Comp. §. 356. R. 5. (Throne of Poseidon), 395. R. 1. (of Cronos), 369. R. 6. (of Aphrodite), 410. R. 7. (Hercules). Eros on a goat, like the infant Zeus, coins of the gens Fonteia. Amor entwined with a dolphin, M. Borb. no. 428., Clarac pl. 646, 1468. sleeping on a dolphin (Melicertes) pl. 647, without wings, A. as Hercules at Vienna pl. 647, 1480 [muffled up, with the club of Hercules, perhaps the infant Hermes, who has stolen it?], as a captive in the Vatican, pl. 648, 1481. Taming the lion by playing on the harp, a gem with the name of Protarchus, G. di Fir. Gemme 2, 1.; with the name of Tryphon, Jonge Notice p. 148. Comp. the coins of Toni M. I. d. Inst. 57. B. 9. Arcesilaus' marmorea læna aligerique ludentes cum ea Cupidines, Plin.; in Dresden 272. Aug. 73 Sports Impr. d. I. iv, 25—36. Erotes sporting with a little dog, a fine work, Descr. de Morée iii. pl. 49. Different representations Gerh. A. Bildw. i, 88—92. Erotes binding lions in a rocky region, mosaic M. Borb. vii, 61., partly corresponding to the M. Cap. iv, 19. Eros on an eagle, Impr. d. Inst. ii, 47. E. in the purple shell, Millin, M. I. ii, 18. comp. §. 378. R. 2.; on hippocampi, M. Kirker. ii, 13. Eros with the trident on a dolphin, figure in a picture, Zahn Wandgem. 8. comp. §. 378. R. 2. *Bacchian Erotes*, PCl. v. 13. comp. §. 206. R. 2. *Bacchian Eros* with large scyphos on a lion, a mosaic, M. Borb. vi, 62. On a centaur §. 389. R. 3. E. coming from the banquet, another as lamp- and a third as torch-bearer (ἀποκεκυφώς ὡς περ λυchnοφορῶν, Aristoph. Lys. 1003.), a gem, Winck. M. I. 33. comp. Christie. Paint. Vas. 3. Erotes dancing with cups and the like, Pitt. Exc. iii. 34. 35. E. rocked by Παιδιά, vase-painting Bull. d. Inst. 1829. p. 78. 'E. παίζων προσωπεῖον Ἡρακλείους πάρμενα ἢ Τιτᾶνος περιεϊμένος, Lucian, this latter perhaps M. Cap. iii, 40. A similar one often on gems. Erotes and Psyche represent the bringing home of Hector's body, relief, L. 429. Bouill. iii, 45, 3. Clarac pl. 190. E. as Ganymedes' conqueror at the game of astragals, Apollon. Rh. iii, 111. Philostr. the younger 8, in a statue at Berlin, Hirt s. 219. Levezov Amalth. i. s. 175. [two other groups *ibid.* s. 182 f. 189 f.], according to Hirt also Aug. 72. Erotes as fruit-gatherers, Philostr. i, 6, in ingeniously composed reliefs, G. Giust. ii, 128. Zoëga 90. Bouill. iii, 46., and gems, Welcker ad Philostr. p. 238. As artisans, Pitt. Exc. i, 34—36. Hunting, Pitt. Exc. i, 37. ii, 43. v, 59.; reliefs, Bouill. iii, 46. Especially hares and rabbits as Aphrodisian animals, vase-paint. Gerh. Ant.

Bildw. 56. R. Rochette M. I. pl. 42, 1. comp. Philostr. i, 6. p. 12. E. holding a hare, on coins of Cyzicus, M. I. d. Inst. 57. B 5. Ann. v. p. 272. Eros riding on a roe-buck, vase from Athens, Stackelb. Tf. 28. [going to seduce a maiden or undress the bride, cylix *ibid.* Tf. 31, Eros does not certainly embrace the knee of Aphrodite.] Contending in the circus, PCl. v, 38—40.; Cap. iv, 48.; G. Guist. ii, 109.; M. Borb. viii, 28.; 1. 449. 463. Bouill. iii, 45. Clarac. pl. 190. comp. Spart. *Æl.* Ver. 5. and the agones §. 406. Driving with gazelles, camels, wild-boars, relief L. 225. 332 Clarac pl. 162. With lions, panthers, swans and the like, wall-paint M. Borb. vii, 5 comp. viii, 48. 49. Zoëga speaks with perfect justice against the appellation of *genii* for such winged boys, Bass. ii. p. 184. A nest of Erotes §. 210. R. 6. "Who will buy gods of love (Göthe)" Pitt. Ere. iii, 7. Neapel's Ant. s. 425. E. shut out from the door of his lover and ill-treated, Millin P. gr. 62. Stackelb. Gr. Tf. 30, M. Pourt. pl. 33. Erotes coming out of cages, lekythion, formerly in the possession of Fauvel, according to Stackelb. basket work to present to Adonis. [Sale of Erotes Zahn Pomp. Wandgem. ii, 18, 24. O. Jahn Arch. Beitr. s. 211.]

6. See Suet. Calig. 7. To this class probably belong the sleeping Erotes, for instance the one on the lion's hide, with his weapons laid aside, the lizard, [field-rat,] also butterflies, and poppy-heads, PCl. iii, 44.; Race. 151; Bouill. iii, 11, 2.; G. di Fir. St. 63—66.; Gerh. Ant. Bildw. 77, 2. [Stat. di S. Marco ii, 30. Clarac pl. 761. 761 B. 762.]

7. E., *Pothos* and *Himeros* by Scopas § 125. 3. Himeros with a wreath in Bacchian accompaniment, Maisonn. 22, and Pothos ingeniously represented as a flute-player, Tischb. ii, 44. Himeros with a *tænia*, and two Erotes, with wreath and rabbit, flying over the sea, vase-paint. from Volci, M. I. d. Inst. 8. [O. Jahn Peitho, die Göttin der Ueberredung. Greifswald 1846.]

8. E. with *Anteros* (the former with golden and the latter with black locks according to Eunap. Iambl. p. 15 Boiss.) contending for the palm, Paus. vi, 23, 4. in the relief in Naples Hirt 31, 3., [M. Borb. xiv, 34. similar on one in the Colonna palace, E. Braun A. Marmorwerke ii, 5 5a] often in gems, for example Impr. d. Inst. ii, 54., where there is a Nike present (two Nikæ and eighteen Erotes at Tralles, Class. Journ. iv. p. 88.). E. or Anteros with a career for combat, Tassie 6952 ff., beside a gymnastic herma, M. Worsl. ii, 7. Comp. Böttiger before the ALZ 1803. iv., Schneider and Passow in the Lexicon. E. beside Aphrodite § 376. 377., with Silenus 386. R. 3, fighting with Pan, Welcker Zeitschr. s. 475. Eros exhausted seizing the garland. Anteros? supports the more tender boy, a charming relief. Stackelb. gr. Tf. i, 1. [R. Rochette M. I. pl. 42. A. 2. E and Anteros, both resting mournfully on their torches and holding a butterfly, in reference to the ceremony of a pair at an altar.]

9. Fable of Amor and Psyche, a Platonic mythus, according to Baumgarten Crusius, Programm der Meissner Schule. Archäologische Beilage von Böttiger (nothing new) [O. Jahn Archäol. Beitr. s. 121—97. on Eros and Psyche, Psyche as *εἰδωλον*, as *ψυχή*, butterfly, and maiden with butterfly-wings, and in both forms placed in relation to Amor p. 137 sqq.; the story of Appuleius not in works of art p. 127, only in some few monuments p. 196. The group of the embracing p. 161 sqq. the same on

articles of furniture, ornaments, rings, especially sarcophagi p. 163 sqq Nuptials p. 173 sq. Eros as tormentor p. 177, Amor and Psyche as masks representing other myths p. 192 sqq. Psyche lying on the ground, and trampled on by an Amor, group in the Lateran.] The basis of the fable of Eros and Psyche is doubtless the Orphean idea that the body is the prison of the soul, that the soul passes its life here on earth in the remembrance of a blissful union with Eros in former *Æones*, but banished from him and full of fruitless longing till death again unites them. (Ocnos with the lame ass in the lower world, Appul. vi. p. 130. also points at mysteries §. 397.). Here it is not necessary to assume an antagonism between two hostile Eroles; the same E. appears giving pain and bliss; Pausias already characterized the milder nature by the lyre instead of the bow, Paus. ii, 27, 3. It is only when Psyche is tormented or purified that two corresponding Eroles are introduced, for the Eroles, as well as the gay sports, can be multiplied also as tormenting spirits. Comp. Thorlacius Prolus. i, 20. Hirt *Schriften der Berl. Acad.* 1812. s. 1. Lange *Schriften i.* s. 131. The works of art which do not begin till the Roman period (§. 206, 3), exhibit in long series Psyche maltreated by Eros, singed as a butterfly, condemned to toilsome labour, caught in a caltrop (Tassie pl. 42, 7170.), burned by one Amor with his torch, scalded with boiling oil by another in a wall-painting, Hall. L. Z. 1835. Intell. s. 478. [Archæol. Int. Bl. s. 73 f.], drawing water from the Styx, in Stygian sleep (Hirt 32, 6.), roused from it by Eros with music, furnished with wings by Hermes Psychopompus and the fettered Eros, reconciled with Aphrodite, at the marriage-feast and bridal torus (Gem by Tryphon, Marlbor. i, 50.), sarcoph. Brit. Mus. v, 9. embraced by E. in the very ingeniously conceived and excellently disposed group (M. Cap. iii, 22 Franc. i, 4. Bouill. i, 32.; Flor. 43 44. Wicar ii, 13.; in Dresden 218. 254. Aug. 64 65. [Clarac pl. 652.; London 653; in the possession of Count Reventlow at Emkendorf], comp. Tassie pl. 43, 7181). See Hirt *ibid.* and Book of plates Tf 32. Kreuzer Abbild. zur Symb. s. 24 ff. Ps. kneeling beside E., a group L. 496. V. Borgh. 9, 9. Bouill. iii, 10, 5 Clarac pl. 265. Ps. kneeling L. 387. V. Borgh. 3, 4. Bouill. iii, 11, 4. M. Roy. i, 13. Clarac pl. 331, in Florence (§. 126. R. 4.). [O. Jahn s. 178. Psyche holding back the fleeing Eros Mionnet Suppl. v, 1, 3.] E. striking at the butterfly (joueur de ballon), Bouill. iii, 10, 6. (from it may be also perhaps restored a torso at Vienna); perhaps also Racc. 40 Orti Medicei; Gems Impr. d. Inst. ii, 45. comp. 55. Tassie pl. 43, 7064. Amor playing with a butterfly, in Rome in the possession of Vescovali, peculiar, Clarac pl. 647, 1473. Amor weeps over the butterfly, Impr. d. Inst. iv, 32. A. and Psyche iv, 34. Marriage iv, 35. E ploughing with butterflies, Tassie pl. 43, 7132, in a car drawn by butterflies (Gori Gemmæ astr. i, 122.), as Aphr. and E. are elsewhere by Psyches, M. Borb. iv, 39. Tassie pl. 35, 3116. *Ariadne* [formerly Aphrodite according to the same gem] drawn by Psyches, M. Flor. i, 93, 2. Wicar ii, 12. M. Borb. iv, 39. Psyche among those who take part in the *Bacchian* procession, a sarcophagus-relief, see Hall. ALZ. 1833. Intell. No. 5. comp. §. 397. R. 2. Psyche-Nemesis § 398. [Promethean sarcophagus §. 396. R. 3. Psyche as eidolon § 397. R. 3]

Eros sails across to Elysium on his quiver or the funereal urn as a ship, Christie Paint. Vas. 7. Lipp. Suppl. 439. Tassie pl. 42, perhaps too Anacreontically understood Amalth. iii s 182. Eros as death-genius Clarac

pl. 495. no. 964 from Mus. Chiaram. The heavenly Eros as a flute-player (often on gems) on the Mon. Marcellinæ ed. C. Patin. Patav 1688. 4to. as well as G. Giust. ii, 107. Zoëga Abhandl. Tf. 4, 12. E.-Horus §. 408. Monument from Smyrna, Maffei M. Veron. xlvii, 5.

- 1 392. We place in connexion with Eros the deities who have reference to union of the sexes and married life, as HYMENÆUS, who appears as a more serious and larger Eros, and is at the same time related to COMUS, the leader of the joy-
- 2 ous festal throng. A favourite subject of later art, when it became effeminate and luxurious, was HERMAPHRODITUS—who on the whole is not to be here understood as a natural symbol, but as an artistic creation of fancy, although there were even religious idols of him—in famous works of art now stretching himself restlessly in sleep, now standing and astonished at his own enigmatical nature, now fanned while asleep by Erotes, or pryingly watched by wondering Pans and Satyrs, also in bold symplegma with a satyr who has mistaken him for a
- 3 nymph and laid hands on him. The CHARITES, as social deities allied to Aphrodite, were sculptured in earlier times in ornate form, then slightly draped or usually altogether unrobed; they are characterized by the joining of hands or mutual embracing.
- 4 EILEITHYIA figures at births as a helping figure, however there is no established form of this deity known.

1. *Hymenæus* at Ares' adultery, in the reliefs §. 377. R. 2. At the marriage of Ariadne §. 384. R. 3. Perhaps also the Eros-like youth along with Paris §. 378. R. 4. Hym. in a bronze figure with roses round the neck and torch in his right hand, from Sardis, Bull. d. Inst. 1832 p. 170. [At processions also on gems.] *Comus*, a night-piece in Philostr. i, 2. (for the explanation Pers. v, 177.), also i, 25. According to Zoëga also Bass. 92. comp. Hirt s. 224. Welcker opposed to this ad Philostr. p. 202—215. Above §. 385. R. 6.

2. Polycles' Hermaphrodite § 128, 2. Heinrich Comm. de Hermaphroditis. Hamb. 1805. Böttiger Amalth. i. s. 352 [Clarac pl. 666 A. 667—72.] *Lying* statues, on a lion's hide, M. Flor. iii, 40. Wicar ii, 49. (so also on lamps, Bartoli Lucernæ i, 8. Passeri i, 8., where others see Night or Omphale; also in a silver-work from Bernay); on cushions by Bernini L. 527. Racc. 78. V. Borgh. 6, 7. Piranesi St. 14. Bouill. i, 63. Clarac pl. 303.; on an antique *matelas* L. 461. M. Franç. iv, 4. Bouill. iii. 15. Clarac pl. 303. *Standing H.* (Christodorus 102.), Muscos del Cardenal Despuig en Mallorca p. 82. no. 16. 5½ palms high, similar to one in V. Albani p. 119., beautiful torso in V. Pamfili; with a cloth around the head, statue in Berlin 111. Caylus iii, 28—30. Kunstbl. 1824. No. 77. With a cloth falling over the head, a fan in his left hand, Zahn Orn. 100. Similar in the remarkable relief of the Colonna pal., Gerh. Ant. Bildw. 42. 1. A standing H. from Pompeii with satyr-cars, Neap. Bildw. s. 118. (An Enæados carrying a kekryphalos, Lucian de merc. cond. 33.). Osann. Amalth. i. s. 342. One also in Hope's, herma Brit. Mus. x, 30. *Sitting*, on gems, Tassie pl. 31. 2509. Impr. d. Inst. ii,

26. Wicar ii, 24., similar to Ariadne surprised while asleep, Welcker ad Philostr. p. 297. See also Zoëga Bass. 72.; Pitt. Erc. v, 32—34. H. bound to a tree, Guatt. M. I. 1785. p. lxi. Symplegma §. 385. R. 4. f.; an Hermaphrodite of this description in Venice. An H., lynxes at his breasts (like the Mænads §. 388. R. 4.), in the Blundell collection. H. guiding a griffin and panther, Eros in advance, Tischb. iii. 21. Eros as Hermaphrodite often on Apulian and Lucanian vases. Hermaphrodite? from Bernay, Ann. vi. p. 249 sqq.

3. On the drapery of the Charites §. 336. R. 7. Earlier representations §. 96. Nos. 21. 22. comp. §. 359. R. 5. In light drapery (solutis zonis Mitscherlich ad Horat. C. i, 30, 5.) in a picture according to Ogle, Gemmæ p. 167. The *Χάριτες ἀφαιρέεις* (Euphorion Frgm. 66. Meineke) in statues L. 470. V. Borgh. 4, 14. Bouill. i, 22. Clarac pl. 301.; in the Vatican, Guattani Mem. v. p. 113. Beschr. Roms ii, ii. s. 97. [The Ruspoli group now in the Vatican in the magazines, that at Siena in a room in the sacristy of the cathedral. At Cyzicus in very early times §. 370. R. 7.] Wall-painting in Catania M. d. I. ii, 47. E. Braun. Ann. ix. p. 177. Pitt. Erc. iii, 11. [M. Borb. viii, 3.] They are often to be found so on votive tablets as a mere personification of *thanks*, §. 394. Forcellini Lex. s. v. Gratæ. Often on gems. M. Worsl. ii, 5. (Aglaia with the hat of Hephestus). As goddesses of the year with poppy, flowers, and ears of corn, on a cameo in Russia, Köhler Descr. d'un Camée 1810. pl. 1. (comp. M. Borb. viii, 3.). The Charites under Hera, Athena and Tyche, *ibid.* pl. 2. comp. §. 399. R. 2.

4. Eileithyia at the birth of Athena §. 371. R. 2, of Dionysus §. 384. R. 2. On her knees delivering, statue from Myconus? M. I. d. Inst. 44., according to Welcker in Hecker's Annalen xxvii. s. 132. [not Eileithyia but Leto]. The figure with naked bosom, holding a torch, approaching, from V. Albani in Clarac pl. 415. no. 719. 719 A. is perhaps Eileithyia, comp. M. Borb. v, 22. [Here the torch is a modern addition, and the figure hastening on against the wind with a bow of the peplos over the head is certainly not Eileithyia] In Ægion as a torch-bearer, according to Paus. and coins. A Pharmachis hindering the birth, on a gem in Maffei, §. 335. R. 5. Böttiger Ilithyia oder die Hexe. Frequent representations in reliefs of a *θεὰ κουροτόφος*, to whom children are consigned, such as that of the Albani collection §. 96. No. 19., that of Sigeum, Choix. Gouff. Voy. Pitt. ii, 38.

### 3. THE MUSES.

393. Early artists had contented themselves with representing the MUSES as a triad, and distributing among them the principal instruments of music; it was not until the more modern ideal of Apollo Musagetes, in the garb of the Pythian musicians, was developed, that the number nine was established by several famous artists in regard to these virgins, who were in like manner clad for the most part in theatrical drapery, with fine intellectual countenances, nicely distinguished

from one another by expression, attributes and sometimes  
 3 also by the attitude. There seem to have been especially two  
 main groups, independent of each other, as two principal  
 modes of representation can be distinguished in several figures,  
 such as we find them in statues, reliefs and pictures; these, how-  
 ever, were not so universally recognised, and the parts of the  
 individual muses, generally speaking, not so clearly defined,  
 but that numerous deviations might also occur in addition to  
 4 them. The plumes on the heads of the Muses are explained  
 from the victory over the SIRENS, who were seldom formed as  
 altogether human, being for the most part represented as vir-  
 gins, with the legs and wings of birds, sometimes also as birds  
 with virgins' heads, and furnished with different musical in-  
 struments; on account of their reference to the lower world,  
 they were usually placed on sepulchral monuments.

1. Group of muses by Ageladas, Canachus, Aristocles with flute, lyre, barbiton, according to Antipatros (Anth. Pal. Plan. 220.) representing the diatonon, chroma and enharmonion. A muse with the sambuke in Mitylene by Lesbothemis. Antique muses from Athens at Venice, Thiersch, Epochen s. 135.

2. [Nine M. of Praxias in the tympanum of the Delphian temple], muses of Lysippus [?, nine] of Strongylion together with Cephisodotus and Olympiosthenes (Paus.), of Philiscus (?) Plin. One of the principal groups was that from Ambracia in the temple of Hercules Musagetæ, §. 180. R. 2. (perhaps by Polycles Ol. 102.), the figures on which are all known from the coins. Stieglitz N. fam. Rom. p. 66 sq. (where, however, several figures do not seem to be correctly determined). Another the muses in the porticus Metelli (Octaviæ), mentioned by Cicero ad fam. vii, 23. and Pliny xxxvi, 4, 10. [as by Philiscus]. Form of the muses, Stieglitz Beitr. s. 142. Little that is new on the coins of the gens Pomponia. s. 163. [Beger Thes. Brandenb. p. 576.]

Statue-groups extant: 1. That from the villa of Cassius at Tivoli, found together with the Apollo, §. 125. R. 4., and a Mnemosyne, but without the Euterpe and Urania, which have been added; Visconti considers it to be a copy of the Muses of Philiscus. PCl. i, 17-27. M. Franç. i, 6-14. Bouill. i, 34-42. Beschr. Roms ii, ii. s. 213. 2. A similar series found in 1826 on Monte Calvo in the Sabine country, Gerhard, Hyp. Röm. Stud. s. 148. [V. Borghese, room of the Muses.] 3. That of the Queen Christina at Ildefonso. Racc. 112-119., all sitting like the sitting Muses in the Vatican; in Clarac, who gives pl. 497-538 many muses together with supposed Mnemosynes, the Spanish muses after de Rossi. 4. The one at Stockholm (from the time of Gustavus III.), see Fredenheim §. 265. R. 2. Guattani M. I. 1784. Aug. sqq. 5. The so-called daughters of Lycomedes §. 264. R. 1. [5. Apollo and the Muses in Wörlitz, brought thither about 1806. Sleep associated with the Muses, M. PioCl. i, 28. M. Napol. i, 42. See however Zoëga Bassir. ii. p. 212.]—Muses of the Gardens of the Tuileries, much restored, Clarac pl. 352-354. Seven Muses with names, vase from Nola, M. Blacas pl. 4, others also from Nola with three, likewise with names, ibid. p. 18. [In the Terracottas of the Brit. Mus. no. 1. 38. 40. 76. probably Muses.] Eight figures in Herculean paint-

ings (Euterpe is wanting) with inscriptions below, Pitt. Erc. ii, 2-9. Among reliefs, especially the celebrated one in the Colonna palace, now in the Brit. Mus (Cuper, Apotheosis Hom. 1683. Schott, Explic nouv. de l'Apoth. d'Hom. 1714. PCl. i. tv. B.), which represents Homer receiving divine honours under the sanction of Zeus, Apollo Pythios and all the Muses. [G. M. pl. 148, Hirt Tf. 28. Bull. 1844. p. 199 sqq. Three Muses with Helen and Paris in the bas-relief of Jenkins G. M. 551.] Then the sarcophagi, PCl. iv, 14. (Beschr. Roms ii, ii. s. 127., others s. 123. 140.); Cap. iv, 26. PCl. i. tv. B. (now in the L. 307. Bouill. i, 77. Clarac pl. 205.); Cap. iv. p. 127 vign.; Mon. Matth. iii, 16. 49, 1. 2.; G. Giust. ii, 90. 114. 140.; Montfaucon i, 60, 1. 2.; Bouill. iii, 40.; G. M. 64. (Brit. Mus.); Cavac, Racc. ii, 58. (Lansdowne); Woburn Marb. 5.; one also in Vienna. Boys representing the muses, on the sarcophagus PCl. iv, 15. G. M. 76. Beschr. Roms ii, ii. s. 244 [One in Berlin and one in Naples, Archäol. Zeit. i. Tf. 6 7. s. 129. 298 f. 302. Two sides of a sarcophagus in the garden of the V. Borghese, Meyer in Winck. v. s. 613 f. and numberless others.] Single statues in Bouill. iii, 11, 12.

3. *Polymnia*, standing, wraps her right arm in her mantle, in the Ambracian group, as in the PCl. i., Guatt.; on other occasions she leans her elbow on the rocks while she holds her drapery in the same manner, as in the L. 306. (V. Borgh. 7, 12. Bouill. iii, 12, 5. M. Roy. i, 2. Clarac pl. 327.), in Berlin, the apoth. of Homer, PCl. iv. Cap. iv. (Meyer Tf. 12. B.) and elsewhere; she is also to be found sitting, in the same drapery, in the Tuileries. Clarac pl. 329. [Polyhymnia from Thebes, Brit. Mus. ix, 4.] *Melpomene* stood at Ambracia in an expanded attitude with club in the right, mask in the left hand in like manner as in the grand colossal statue L. 348. Bouill. i, 43. M. Franç iv, 2. (the size is still more magnified by the high-placed broad girdle, *μασχαλιστήρ*, and the long folds of the drapery), and PCl. ii, 26., also PCl. iv, Ant. Erc.; but without planting the foot high, as PCl. i., Guatt. Cap. iv. The head-dress *δρυκος* (Pollux iv, 133. Winck. M. I. ii. p. 250.) is to be seen PCl. iv. and on the busts vi. 10. Melpomene in armour G. Giust., Montf. i, 61., Cap. p. 127. *Euterpe* is seen with flutes sitting, standing, at Ambracia leaning; but also dancing (in Guatt. much as in the apoth. of Homer) The Eut. Borghese, Bouill. i, 44. M. Roy. i, 4., is one *adorans*; M. Roy. i, 10. 12. very doubtful. [A fine Euterpe with two flutes in the cabinet of Antiq. at Vienna.] *Thalia* (statue? Brit. M. iii, 5. Statue M. Borb. viii, 30.) appears in a widely deviating form as a Bacchante, half-naked, on gems, Agostini ii, 8. Montf. 61. Millin P. gr. 9. Lipp. iii, 305. M. Flor. i, 44, 1. 2. 4. [Floating, both hands enveloped with socks, Pitt. d'Ercol. vii, 2. Ternite Wandgem. (Wigand) i, 9]

4. The Muses with plumes M. Cap. iv. p. 127. and elsewhere. Contest of the Muses with the *Sirens* G. M. 63.; Winck. M. I. 46.; Gori Inscr. iii. tb. 33. Millingen Un. Mon. ii, 15. (sarcophagus in Florence). —A *Siren* at Sophocles' tomb according to Vita Soph., where others saw a *χελιδών* (or rather *καλιδών*), also on that of Isocrates, Plut. V. Isocr. Philostr. V. Soph. i, 17., on Hephæstion's Pyre §. 151. R. 2. comp. Jacobs Anim. Anthol. i. p. 187. On their reference to death and corruption R. Roch. M. I. p. 283. Klausen Abenth des Odyss. s. 47. On their form: (Nicaise) Les Sirènes. P. 1691. 4to. Schorn on Tischb. viii. Voss Antisymb. ii. (where undoubted Sirens are explained to be Harpies). Schorn.

Kunstbl. 1824. N. 102. 103. Zweiter Jahresber. der Akad. s. 62. Laglandière Ann. d. Inst. i. p. 286. Sirens as birds with women's heads, with Odysseus, in a vase-paint. from Volci, M. I. d. Inst. 8. (similar still in Pompeii), and elsewhere on vases, Tischb. i, 26. (with a tympanum), also in a terracotta at Berlin. With bird-legs on gems, along with Odysseus, G. M. 638. Tischb. Homer viii, 2.; M. Pourtalès pl. 2. 23. 24.; Stackelb. Tf. 16. The Comic poet Anaxilas calls Theano the hetaira a plucked Siren with the legs of a throstle. S. with sword Impr. d. I. iii, 51, with torch and urn G. M. 312. Christie Paint. Vases 2.; from a tomb, tearing their hair, M. Worsl. i, 7., comp. L. 769. Clarac pl. 349.; on coins of the g. Petronia with flutes (Morelli 1. comp. Spanheim De usu num. i. p. 251.); in a wall-painting, flying upwards, with flutes, M. Borb. vii, 52. As female forms, with Odysseus, on an Etr. sarcophagus Tischb. Homer ii, 6. *Σειρήν ἀερυγῆ* Athen. xi, 480., Sirens found in tombs in Ithaca as golden ornaments, very elegantly wrought. Comp. §. 352. R. 4. Ann. d. Inst. vi. p. 245. Sirens with four wings on an Etr. handle. Sirene Ligea and Sirene Parthenope, on coins of Terine and Naples, a female head, very similar according to Eckhell.

The *Keledones* of the Locrian vase rest on a false reading; at Delphi they were birds. Comp. Amalth. i. s. 122. ii. s. 274.

#### 4. DEITIES OF HEALTH.

- 1 394. *ÆSCULAPIUS*, a god in his worship, although merely a hero in poetry, received the form prevailing in art especially through Pyromachus in the Pergamenian temple (Ol. 130.). It was that of a mature man of Zeus-like, but less sublime countenance, with mild, benevolent expression, his copious hair encircled with a fillet, standing in the attitude of one ready to help, the himation taken about the left arm, round under the breast, and drawn tight, and the staff enwreathed with a
- 2 serpent in his right hand. Together with this, however, other representations were preserved, even that of a youthful beardless *Æsculapius*, which had been the more usual one in early
- 3 times. With him were grouped *HYGIEIA*, a virgin of remarkably blooming forms, who generally gives drink to a serpent from a patera in her left hand, and *TELESPHORUS*, the little muffled Dæmon of hidden vital power.

1. Comp. Callistratus 10. Retorto Pæonium in morem succinctus amictu, Virg. *Æn.* xii, 400. comp. Statius S. i, 4, 107. [Panofka Asklepios u. die Asklepiaden B. 1846. in the Schr. of the Akad. with 8. pl. and Ueber die Heilgötter (Dæmons and Heroes,) 1845 with 2 pl. The Epidaurian statue on coins of Argos, Streber Num. Munchner Akad. 1835.] Clarac pl. 545—552.—Of Pyromachus' *Æscul.* §. 157.\* R. 1. The figure on a Pergamenian coin of Aurel. Verus varies somewhat, Mionnet No. 591.; the drapery falls further down, and the right hand grasps the staff like a sceptre, not downwards but upwards. There was also at Pergamon an enthroned figure, like that of *Epidauros*, Paus. ii, 27, 2., with the right hand



placed on the serpent's head. Statues (after the Pergamenian one) in Florence, Galleria 27., exactly alike M. Cap. iii, 28., in the Magazine of the L. Clarac pl. 346.; similar Aug. i, 16., in Berlin Cavac. i, 34. Together with Telesphorus [and behind him a small tablet and scroll, with reference to the answers of the god] M. Franç. iii, 6. Bouill. iii, 12, 6. [Mus. Nap. i, 48] More widely different in G. Fir. 26. comp. 22. The [Albani] statue L. 233. M. Franç. ii, 15. Nap. i, 46. Bouill. i, 47. is distinguished by the far-descending drapery, the large dragon at the feet and the turban-like covering of the head (*Σερίστριον*?), which the busts S. Marco ii, 3. M. Worsl. 9. also have. [Statue, standing, in Guattani 1784. Nov. tv. 2.; one from Epidaurus, Brit. Mus. ix, 5. Visconti M. PioCl. vii. p. 97, on the palliolo, rica o themistrion, of the Albani statue, the best, which is peculiar to surgeons;? Hercules Bibax has it, for ex. Spec. of anc. sc. ii, 31.] Æsc. terracotta resembling Zeus, M. Borb. viii, 29. The Æsc. of Thrasymedes copied on coins of Epidauros, Streber, Munchner Denkschr. Philol. i. s. 160 Tf. 2, 4. Æsc. on coins of Tricca giving a bird to the serpent, Fontana tv. x, 11. Fine colossal bust L. 15. M. Nap. i, 47. Bouill. i, 71. Sublime colossal head of Æscul. found at Melos, Ann. d. Inst. i. p. 341. [in the Mus. Blacas, see Cab. Pourtales p. 51.] A splendid head Descr. de la Morée iii. pl. 29. On coins of Nicæa, Mionn. Bith. 226. Comp. Sprengel Gesch. der Medicin i. s. 205. In a Pomp. picture M. Borb. ix, 47. Æscul. has also beside him the *omphalos* (comp. §. 361. R. 5.), which is entwisted with the well-known net composed of *στέμματα* (*αἰγίδες τὰ ἐκ τῶν στεμμάτων δίκτυα* Harpocr.) We see from this that this symbol of Apollo was also transferred to his son. On coins of the gens Rubria likewise, Morelli i, 7. 8., it is not an egg (as is usually asserted) but the *omphalos* (placed on a circular altar) that is encoiled by the Æsculapian serpent. The serpent of the genius loci winding itself round an *omphalos* (M. Borb. ix, 20.) is another transference of the Pythian serpent to objects of Italian worship. The advent of this Æscul. serpent on bronze coins *max. mod.* of Antoninus.

2. So at Sicyon by Canachus, in Gortys by Scopas, and in Phlius, according to Paus. and the coins. Beautiful statue of the kind in Guatt. Mem. vi. p. 137. [Mus. Chiaram. ii, 9. Clarac pl. 549, 1159; at Rome in Vescovali's *ibid.* pl. 545, 1145.] A vase in Berlin presents Æsculapius in a youthful form beside Hygieia.

3. Beautiful statue of Hygieia in Hope's collection, Spec. 26. [from Ostia 1797.] Hyg. at Cassel, from Ostia, Bouill. i, 48. Welcker's Zeitschr. s. 172. In the L. 84. M. Franç. i, 15. Bouill. iii, 13, 2. Hyg. Domitia, according to Visconti, from Berlin, M. Roy. ii, 2. Bouill. ii, 57.; G. di Fir. 28.; Bouill. iii, 13, 3.; S. Marco ii, 15. 16. [Clarac pl. 552—559, very much that is erroneous. Hygieia lets the serpent drink from a crater, Impr. d. I. iv. 19. O. Jahn Beitr. s. 221.]

The same group of Æsc. and Hyg. is to be found on imperial coins of Samos (No. 267.) *with*, and of Odessa (230) *without* Telesphorus. Æsc. and Hyg. in relief, feeding large serpents in the L. 254. from V. Borgh. Bouill. iii, 41. Clarac pl. 177. [M. PioCl. ii, 3, Clarac pl. 546, 1151 B. in group.] Beautiful figures on the diptychon §. 312. R. 3. Similar in the silver work Ant. Erc. v. p. 271. Æsc. sitting, Hyg. standing M. Cap. iv, 41. Both as central point of the universe, on a gem, Guatt. M. I. 1787.

p. lvii. *Æsc.* lying, in a beautiful relief, St. di S. Marco ii, 17. Thanks of the convalescent to *Æsc.*, expressed by the Graces, PCl. iv, 12. Supplication of a family to *Æsc.* and *Hyg.*, votive-tablet, Besch. Roms ii, ii. s. 183. Similar Gerh. Ant. Bildw. 113, 4. Sacrifice to *Hyg.* M. Cap. iv, 42. Often on gems, Tassie No. 4141 sqq. [*Æsc.* and *Hyg.* surrounded by the zodiac, a cornelian, Guattani 1787. p. 56.] *Telesphorus* L. 510. Bouill. iii, 13, 1. Clarac pl. 334. *Coronis*, the mother of *Æsculapius*, on coins of Pergamon, a figure entirely veiled. Vaillant N. Impr. Gr. p. 301. On coins of *Epidauros*, in the time of Caracalla (in Vienna), we see the infant *Æsculapius* under the she-goat on Mount *Myrtion* and the shepherd *Aresthanas* hastening towards them, Paus. ii, 26. On coins of the gens *Rubria* *Æsculapius* as a serpent coiled round an egg. The advent of this *Æsculapius* serpent on bronze coins max. mod. of Antoninus.

### 5. THE PRIMEVAL WORLD; CREATION OF MAN.

- 1 395. Greek art could not place before itself as an aim, to embody the conceptions of the early gods, who approached more nearly the dark origin of things; *URANUS*, *GÆA*, and the RACE of *TITANS* sprung from them, never occur by themselves as important works of art, although the Earth-goddess especially finds her place in groups and representations in reliefs.
- 2 *CRONUS* comes forward more significantly; he is characterized by the hiding of his head, often also by his hair hanging
- 3 straight down, and his weapon, the sickle-shaped *harpe*. *RHEA* obtained a greater significance by the blending of her with the MOTHER-GODDESS of the Phrygian worship; *Phidias* sculptured the latter for an Athenian Metroon; she is recognised by the crown of towers, the tympanum as a symbol of her enthusiastic worship, and the car yoked with lions. The form and the costume of *ATYS*, who was less naturalized in Hellas,
- 5 remained more oriental. The *CABIRI* have only found a place in several artistic representations as local dæmons.

1. *Gæa* at the birth of *Erichthonius* §. 371. R. 4. *Gæa-Cybele* enthroned, M. Borb. ix, 21. *Gæa* with bull, goblet from *Aquileia* [M. d. I. iii, 4.] The Earth often as a figure leaning on a globe with a cornucopia, the four seasons approaching her, on gems, Lipp. Suppl. 66., and coins (*Tellus stabilita*), Vaillant De Camps p. 49. Similar on engraved stones. —Titan-masks §. 391. R. 5. The Titans and *Zagreus Zoëga* Bass. 81.

2. *Cronus* with the back of his head veiled, and *ἄσπρη*, wall-paint. Gell. N. Pomp. pl. 74. M. Borb. ix, 26., on gems G. M. 1. His head on Roman denarii with the *harpe*, (comp. *Passeri* Luc. i, 9.), which is also often toothed. On *Ægyptian* coins it has a straight and a curved point, *Böttiger Kunstmyth.* s. 230. Busts PCl. vi, 2, 1. *Cronus* enveloped throne, L. 156. G. M. 2. Clarac pl. 218. The coin G. M. 3. exhibits *Cronus-Suchus*, §. 232. R. *Rhea* brought to *Cronus* on Phrygian *Ida*, the *Cabiri* as spectators in three small figures (Bull. d. Inst. 1832. p. 189.), or the three *Cronidæ* as an anticipatory allusion. (Schelling. Kunstbl. 1833.

N 66), picture from Pomp. M. Borb. ii, 59. Gell. N. Pomp. pl. 41. Inghir. G. Omer. 131. [Rather the visit of Hera to Zeus on mount Ida, R. Rochette, Point. de Pompéi pl. 1, Ternite Pomp. Wandgem. (Reimer). Heft 3. Tf. 22.] Swallowing of the children, M. Cap. iv, 5, 6. G. M. 7. 16.

3. A statue of Cybele enthroned, PCl. i, 40. Standing, S. Marco ii, 2. Clarac. pl. 395–396 C 396 E. 410 C. Cyb. enthroned, a Corybant dancing, relief in Gerh. Ant. Bildw. 22. (Dance of Corybants, relief PCl. iv, 9. Beschr. Roms ii, ii. s. 211. comp. 351. R. 1.). Cyb. enthroned, with lions beside her, a beautiful figure on coins of Laodicea, Mionnet No. 701. Cyb. enthroned, a branch in her hand, surrounded by lions, beside her Atys and a pine, coins of Faustina, Pedrusi v, 13, 2. Comp. Boissard iii, 133. Cyb. riding on lions, in a painting by Nicomachus, and on the spina Circi. [Villa Pamfili tb. 35. on a gem, Hirt i, 4. Standing between two fawning lions, fragment of a small statue, d'Agincourt Fragn. en terre cuite pl. 21, 7. Enthroned between lions in statues and reliefs, times without number, in Athens.] With a car drawn by lions on coins of the gens Volteia, &c.—Taurobolia and Criobolia altars, de Boze, Ac. des Inscr. ii. p. 475. Zoëga Bass. 13. 14. Boissard iii, 47. v, 33. 34. Passeri Luc. i, 19. Sacrifice of rams to Cyb., relief L. 551. Clarac pl. 214. comp. Welcker Ann. d. Inst. v. p. 161. Some other monuments of the worship, G. M. 9–15. Livia as Magna Mater §. 200. R. 2. The Great Mother with Pan, above §. 387, 7.

4. *Atys*, Altieri statue Guatt. M. I. 1785. Marzo. tv. 3. M. Flor. iii, 80. Atys with the pine, Passeri Luc. i, 17. Atys with pedum and syrinx borne on a ram to a pine-tree, Buonarr. Med. p. 375. Atys castrating himself, and other representations of the worship on the contorniatii which were struck for ludi (Megalesii). Comp. Thes. Ant. Gr. i, 5. *Archigallus* (painted by Parrhasius according to Pliny), relief in the M. Cap. iv, 16. G. M. 15\*. Treatise thereon by Domen. Georgius. Rome 1737. Ed. Winck. iv. s. 269. ἀστραγάλωτὴ μάστιξ, with which the Galli were scourged ἐν τοῖς Μητρώοις. Plut. adv. Colos. 33.

5. *Cabiri* undoubtedly on coins of Thessalonica (Cybele on the other side) with the rhyton in the right and the hammer in the left hand, N. Brit. 5. 3. Cousinéry Macéd. i. pl. 1, 3–6. Welcker Prometh. at p. 261. On coins of Syros (according to Sestini) quite like the Dioscuri, Mionnet, Suppl. iv. pl. 12, 2. p. 404. [The Sicilian Palci, vase now in the cabinet of coins at Paris, Ann. d. I. ii. tv. i. p. 245–57, also in the Giorn. d. scienze l. ed. a. Palermo 1831. xxxv. p. 82, Zeitschr. f. die A.W. 1838. p. 235; Feuerbach's explanation of the studio of a statue-caster Kunstbl. 1845. No. 37. does not appear admissible in this representation.]

396. *ATLAS*, the Titanian heaven-bearer, is represented 1 almost comically in vase-paintings, and in later times was employed as supporter of astronomical globes. The ingenious 2 fable of *PROMETHEUS* even in itself prompted to representation, especially of the fettered and liberated Titan. In the 3 later ages of heathendom it was used on sarcophagi, in combination with the fable of Eros and Psyche, the fates, and many a heroic legend, in great allegorical representations of human life. The *GIANTS*, who figure as adversaries of many 4

gods, but especially of Zeus and Athena, were conceived by elder art, conformably with the ancient poetical notion, as a gigantic race of heroes, and only by later art, with reference to their terrestrial birth, as snake-footed, rock-hurling monsters.

1. Atlas with Hercules on the ark of Cypselus, comp. Philostr. ii, 20. Inghir. Mon. Etr. v, 17. Passeri Pict. iii, 249. Hamilton iii, 94 (68). Similar in the mirror-drawing Micali 36, 3. [M. Gregor. i, 36, 2., Gerh. Etr. Spiegel ii, 137.] (where only a segment of the heaven is given).—The Farnese Atlas, Gori Gem. astrif. T. iii. P. 1. tb. 1.—6. M. Borb. v, 52. Hirt 15 a. b. 16, 1. As bearer of the Zodiac in the statue, Guatt. M. I. 1786. p. 52. Zoëga Bass. 108. Comp. Letronne Ann. d. Inst. ii. p. 161. [Atlas as heaven-bearer, see Gerh., Archemoros und die Hesperiden B. 1838. Tf. 2. s. 32. before the sphinx, Bull. Napol. iv. Tf. 5. s. 105. Atlas enthroned, according to an Apulian potsherd, Gerh. König Atlas u. die Hesperiden B. 1841.] Atlas observing the Zodiac as astronomer, contorniate in Patin Thes. p. 104. Atlas a bronze from Oberndorf in Munich. [The supposed Atlas at Marseilles in Millin Voy. au Midi de la France pl. 36. 2. seems to be merely a porter with a wine-skin on his shoulders.] The sculptures of the candelabra pedestal, tv. agg. E., might be altogether referred to Pallas (owl, helmet, and giant, evidently, cf. the small statue §. 371. R. 3., not Erichthonius, as it is explained by Gerhard Archemoros s. 38) [R. Rochette Mém. sur les représ. fig. du personnage d'Atlas 1835. Svo. p. 63 sqq. G. Hermann de Atlante, Lips. 1836. 4to.]

2. Prometheus bringing fire, Bartoli Luc. 2. Gem, Bröndsted Voy. ii. pl. 45. p. 306. Punishment, Laban. 'Εμφε. p. 1116., Epigr. by Julian in the Anthol., Bartoli Luc. 3. Deliverance by Hercules, painted by Euanthes, Achill. Tat. iii, 8. (in like manner as on the Capitoline sarcophagus) [M. Cap. iv, 25.] Prometheus (Promathe) liberated by Hercules and Castor (Calanice, that is Καλλιπικος, Castur), relief on an Etr. mirror, Micali 50.—Prom. forming man whom Athena animates by means of the butterfly, L. 322. Clarac pl. 215.; G. M. 381.; Bartoli Luc. i.; Bröndsted *ibid.* [Prometheus on the rock by Panænus; invented anecdote on Parthasius in reference hereto Trilog. p. 46. Archaic cylix, the fettered Prometheus devoured by the vulture and Tityus, Gerhard Auserl. V. ii, 86. M. Gregor. ii, 67, 3. Basrelief from V. Altieri in Rome, Engravings of the Statues cet. of H. Blundell pl. 108. Schneidewin's Philologus i, 348. Hercules shooting the vulture, vase from Chusi in Berlin N. 1837, Bull. 1835. p. 41. 1840. p. 148. O. Jahn, Archæol. Beitr. Tf. 8. s. 229; in a wall-painting Zahn ii, 30, O. Jahn s. 226. Pr. liberated by Hercules and Castor, Mirror Micali Storia tv. 50, 1, Gerh. Sp. ii, 138, by Herc. and Apollo ii, 139. Pr. appears reconciled before Hera, very fine vase-painting Bull. 1846. p. 114. Archæol. Zeit. iv. s. 287.]

3. The representation on the sarcoph. Admir. Rom. 66. 67. M. Cap. iv. 25. G. M. 383. gives, in a series running from right to left, the separation of the soul from Eros, the creation of the human body by Prometheus from the elements, the enduing with life by Athena, death, and the conveyance back of the soul by Hermes; and adds to these as terminating points, on the right the fastening of Prometheus' fetters, on the left the deliverance by Hercules, evidently in Orphæan sense. [O. Jahn

Archäol. Beitr. s. 169 f.] Kindred representations PCl. iv, 34. G. M. 382., Beschr. Roms i, ii s. 189.; L. 433. V. Borgh. i, 17. M. Nap i, 15. Bouill. iii, 41, 2. Clarac pl. 215; L. 768. Millin Voy. dans le Midi iii. p. 544. Bouill. 41, 1. Clarac pl. 216.; Gerh. Ant. Bildw 61. Neapel's Ant. s. 52. (As in the first sculpture the Chaldæan legend is observable in the Fate showing the horoscope, so also the Old Testament account of Adam and Eve and the serpent seems to be here adopted, according to Böttiger, Tagebuch der Fr. v. d. Recke iv. s. 32.; according to Panofka Ann. iv. p. 80 sqq. it is Deucalion and Pyrrha).

4. As giants at Agrigentum §. 109. No. 20. Resembling heroes at Selinus §. 90. R. 2., Ephialtes §. 143. R. 1), on the peplos of Pallas §. 96. No. 13. Snake-footed with scaly bodies and winged at the same time, on vases from Volci, M. Etr. p. 53. No. 530. Snake-footed, with Zeus §. 351. R. 2. Apollo §. 362. R. 2. Artemis §. 365. R. 5. Athena §. 371. R. 3. [Poseidon §. 356. R. 4. Dionysus §. 384. R. 6.] Ares §. 373. R. 1. Rolling on the ground and rearing, in the relief PCl. iv, 10. comp. Impr. d. Inst. i, 63. A bronze sculpture at Byzantium represented the snake-footed giants fighting against all the gods with rocks and oaks, only the one opposed to Eros voluntarily retires. Themist. p. 177. Pet. Snake-footed giants as Telamones in an Etruscan tomb, M. I. d. Inst ii, 4. Battle with giants on the southern wall of the acropolis in Athens Paus. i, 25, 2. cf. Plut. Anton. 60.; on the shield of the Pallas of Phidias; on a vase from Volci in Berlin, Levezow Verz. N. 1002. [Gerhard Trinkschalen Tf. 10. 11.]; on an Agrigentine vase, Raff. Politi La pugna de' Giganti Palermo 1828. [it is the vase M. d. I. i, 20.; on the peplos of the Dresden statue of Pallas. Amphora at Florence, Zeus with Hercules in the chariot, Athene, Ares and two giants, Gerh. Auserl. V. i, 5. Elte i, 1. Inghirami V. fittili i, 75. Archaic cylix, combat in chariot and on foot, Gerh. Auserl. V. i, 61, 62.; ibid. 63. battles with giants led on by Athene and Dionysus; and ii, 84. 85. cylix with red figures, in which Hercules and ΑΥΑΙΟΣ play leading parts; frieze of a hydria, black figures, Elte i, 2.; an archaic Grecian amphora in Micali M. ined. tv. 37, the explanation corrected by Cavedoni Osserv. cr. sopra i Mon. ined. Modena 1844 p. 23. Frieze of a hydria with red figures Elte i, 3, cylix i, 4, from M. Chiusino 171, Poseidon and five other figures. A second large cylix in the Berl. Mus. N. 1756. Archäol. Zeit. ii. s. 264 ff. by Aristophanes painter, Erginus potter, with the names of the combatants. As on the cylix No. 1002. Zeus in his chariot, Hercules, Athene and Hermes, Poseidon, Hephæstus are each opposed to a giant, and on one of the Duc de Luynes (formerly Beugnot's), Vases Luynes pl. 19. 20. Ann. xii. p. 251. Gerh. Trinkschalen Tf. A. B. Hephæstus hurls at Clytius two burning masses with the tongs, Poseidon throws the isle of Nisyros on Polybotes, Artemis charges her adversary with bow and spear (as in Millingen Uned. Mon. 9.), and Apollo *χρυσάων* (he seems meant) cuts down Ephialtes with his sword, Dionysus strangles his opponent with vine-tendrils, Athene transfixes Enceladus, there is therefore a similar arrangement in both. The grandiose composition of a large vase from Ruvo in the possession of Baron Lotzbeck (now of Cav. Campana) is quite peculiar, it contains at the same time Archemorus and Orestes, Zeus with Nike in the quadriga (as in the Tischbein vase §. 351. R. 2.), Athene and Artemis of equal height, Hercules fighting beneath, Minervini in the Bull. Napol. ii. p. 105.

tv. 6, iii. p. 60, E. Braun in the Bull. d. I. 1845. p. 100—104. One of the first monuments as regards art is a fragment of a very large crater from Ruvo in the Mus. at Naples, of the finest Nolan fabric, of very ingenious composition and invention, the combatants not in pairs, Ares, Hephæstus, Satyr and Mænad, a satyr in warlike accoutrement, Apollo in a quadriga, the sun in advance, the giants in skins of wild beasts, beneath them ENKEΛΑΔΟΣ. Probably much has passed over from the peplos of the Panathenæa to the gigantomachies on vases, Proel. in Tim. p. 26 extr.]

## 6. THE LOWER WORLD AND DEATH.

- 1 397. HADES, the ruler of the shadowy realm, is sufficiently distinguished from his brothers by his heavier drapery, except when he is exhibited in rapid action as the ravisher of Cora, by his hair hanging down upon his forehead, and his sombre aspect; beside him sits enthroned PERSEPHONE as the
- 2 Stygian Hera, with corresponding character. Representations of these deities, and of the whole infernal world, however, are not so frequent on vases, urns and sarcophagi as we might expect; antiquity loved to call up cheerful ideas of the life to come, and hopes of a palingenesis, by scenes from totally different cycles of mythi, and especially employed the Bacchian for that purpose, in the interpretation given by the Orphici.
- 3 The pleasing view of death and the grave which antiquity sought to preserve, is also the cause why we are unable to distinguish SLEEP and DEATH in its works of art, if indeed the apparent genius of death is not always merely a god of sleep, and the representation of Thanatos properly so-called quite a
- 4 different subject. The magical and spectral HECATE was occasionally represented, for the exigencies of religious worship, and that too even from the time of Alcamenes, with three bodies, but is now almost only preserved in smaller bronzes.
- 5 The GORGONEION, the earliest image in which a dæmonic Power which caused death from terror was embodied by the Greeks, retained, in the shape which was certainly first transformed by Praxiteles into exalted beauty, only an expression of destroying death-agony deep-concealed under grace and pleasure.

1. Visconti considers an excellent bust of Prince Chigi's PCl. ii, A. 9. to be the only genuine head of *Hades*. [comp. Meyer in Winckelm. iv, 317, probably Pluto also a head in the Mus. Chiaram., which has been called Neptune on account of the disordered locks on the forehead (A. 606).] Yet perhaps the basalt-head also vi, 14. is rather Hades than Serapis. A statue (Serapis according to Zoëga) PCl. ii, 1. [In Villa Ludovisi there is a Pluto standing behind at the wall, the head restored from the ram's head lying at his feet. In the same Villa a bust of Pluto

with broad band round the hair. Perhaps also August. Tf. 39. An enthroned Pluto of the time of the Antonines, Nibby M. Scelti d. V. Borgh. tv. 39. p. 127. One, half the size of life, found in the baths of Titus in 1811, and brought to the Capitol, F. Schlegel Deutsch. Mus. 1812 s. 458. Wall-painting from a tomb at Vulci M. d. I. ii, 54. Ann. x p. 249.] Hades enthroned on imperial coins of Cyzicus, on lamps, Passeri iii. 73. 74. Bartoli ii, 6. 8, scarcely to be distinguished from Serapis. A Zeus-Hades on the Bentinck gem, Cannegieter de Gemma Bent Traj. ad Rh. 1764. Fine relief PCl ii, 1, [Beschr. des Vatican s. 122.] (in which Eros and Psyche, or a female shade, stand beside the double throne). II, Cora and Hermes on an ara, G. Giust. ii, 126, 3. Painting G. M. 343 [On a vase at Vaseggio Pluto and Persephone, she with a flower, looking tranquilly at Hercules who is dragging away Cerberus] The most complete representation of the nether world, H. as Zeus of the Lower Regions, Cora with her torch, the judges of the dead, the blessed heroes, Tantalus, Sisyphus, Orpheus, Hercules as visitor to the realm of shadows, Vases de Canosa 3. cf. M. d. I. ii, 49, 50. Ann. x. p. 19. Vase with Orpheus and Bellerophon. Similar the vase in R. Rochette M. I. pl. 45. p. 179. which is also Apulian, and in which the Lower World and the honouring of the dead person by offerings are drawn together into a whole (above, the punishment of Ixion). Landing in the Lower World, the Fates, Lethe presenting the draught, G. Giust. ii, 126, 2. PCl iv, 35. [Rich representation of the infernal world on a vase in Carlsruhe M. d. I. ii, 49, Archäol. Zeit. i. Tf. 1.; here pl. 12. the vase from Canosa, ii, tv. 13. a vase at Naples, pl. 14. that from the M. Blacas pl. 7, pl. 15 one from Ruvo with Theseus and Pirithous; iii. tf. 25 an Etruscan cinerary cista; two others are described i. s. 191.] *Charon* on a vase from Ægina surrounded by souls in the shape of little winged figures, Mag. encycl. 1811. ii. p. 140. [Stackelb. Gräber Tf. 47. 48] Payment of the obolus to Charon, Bartoli Luc. i, 12. Charon ferrying across the urn with a clepsydra, gem in Christie, Paint. Vases 5. Recognition in Elysium, Bartoli Pitt. del Sep. dei Nasoni 7. *Danaides* and *Ocnus*, symbols of folly and indolence, in Polygnotus' painting §. 134. R. 3. (comp. on Ocnus Cratinus in Suidas s. v. *ὄνον πίναι*, Diod. i, 97. §. 391. R. 9.) Both according to Visc. in the relief PCl iv, 36. [Four Danaids winged (as souls) are pouring water into a cask, Sisyphus is rolling the stone, Etr. vase, Inghirami Vasi fitt. ii, 135. Ocnus and a Danaid on the frieze of a sepulchre, Campana Due sepolcri R. 1840. tv. ii C. and vii B. p. 10. Ocnus in the still unedited wall-paintings of a Columbarium on the V. Pamfili, of which there are copies in Munich.] Other *punishments* of the Lower World PCl v, 19. (Tantalus, Sisyphus, Ixion); Bartoli Sep. 56. (Ixion, Tantalus, Atlas.) [The sarcophagus in Bartoli is the same as in the PCl v, 19, and the figure once named Atlas is Sisyphus, as in Gerh. Auserl. V. ii, 86. Sisyphus *ibid.* also pl. 87. O. Jahn Archäol. Beitr. s. 230. Tantalus snapping at water, gem in Micali Storia tv. 116, 9.] The river-god *Acheron*, Bartoli Sep. 57.

2. Especially through the rape of Cora (*κάρδοος* and *ἀνδοος*); the Dioscuri (change between light and the grave; therefore beside Hades on the lamp, Bellori ii, 8. comp. §. 414); Endymion (sweet sleep, here Luna appears in the sign of the Crab in reference to the dead season, on the sarcophagus in Munich 197. Gerh. Ant. Bildw. i, 37., the characters also have portrait heads, Gerh. Beschr. Roms i, s. 329.); Eros

and Psyche (final blessedness); the fate of Protesilaus, Alcestis and Hippolytus (return to life and palingenesis); procession of Nereids (the journey to the happy islands, whither Thetis brought Achilles); Hercules dragging up Cerberus from the infernal world (visit to the nether regions and return). The Etruscan urns play over many of these mythi intentionally into what concerns general humanity. The relief, G. di Fir. St. 153., exhibits at the same time Cora brought back by Hermes, and Alcestis by Hercules, both with Hora (comp. §. 358. R. 3. and the Orph. Hymn. 43, 6 sqq.); even the dead have their *ἀερα* allotted them. *Bacchian* scenes prevail especially on sarcophagi, which partly took their origin from press-vats (Visconti PCl. iv. p. 57. §. 301. R. 5.), comp. §. 206. R. 2. The mythus of Protesilaus, which promises a re-uniting of lovers, is treated in a decidedly Orphic spirit, in the relief PCl. v, 18., for Laodamia who is visited by Protesilaus is designated as a participator in the Bacchian orgies, comp. §. 345\*. R. 3., exactly like the Charis, Appul. Met. viii. p. 169. Bip. On the ara PCl. iv, 25. Zoëga Abhandl. Tf. 3. 4. Beschr. Roms ii, ii. s. 98 ff the banquet of Icarius and processions of centaurs are connected with the purification of Psyche; comp. §. 391. R. 9. Other favourite representations are journeys by land or water (Passeri de animarum transvectione, Thes. Gemm. astrif. iii. p. 113.) often developed in an extremely ingenious manner, for example when the urn is borne by a dolphin to the Islands of the Blessed, Lipp. Suppl. 465. Comp. §. 431.

3. Lessing, *Wie die Alten den Tod gebildet haben* (as a genius with a torch). Herder, *Wie die A. d. T. g.*, in the *Zerstreute Blätter* (mediately by sleep). A youth sleeping, with his head inclined PCl. i, 29. With his arms over his head, leaning on a cypress (Thanatos according to Visc., Hypnos according to Zoëga), a beautiful figure in the L. 22. M. Franç. i, 16. Bouill. i, 19. Clarac pl. 300.; exactly alike PCl. vii, 13; [in a fine bronze at Florence, Wicar i. pl. 85.] at the rape of Cora, Welcker *Zeitschr.* s. 38. 461. More boyish, winged, and resting on the torch with his hands crossed over it. Bouill. iii, 15, 4.; Zoëga Bass. 15. Hirt 27, 5. (with the inscription *Somnus*) and frequently. Genius of death with the torch inverted, Gerh. A. Bildw. i, 83. comp. *Narcissus*. Resting on the torch, his hand on his cheek, a butterfly near, R. Rochette M. I. 42 A. [Group of S. Ildefonso.] A sarcophagus in the Vatican groups together the genii with their arms over their head and winged boys with torches, who point at masks, Beschr. Roms ii, ii. Beil. s. 4. The sleeping *Erotes* §. 391. R. 6.

*Morpheus* as an old man, winged, pouring from a horn soporiferous odour, on the Endymion reliefs. Similar the figure Zoëga Bass. 93. Head of *Morpheus*? PCl. vi, 11.; Gem i. tv. A, 5. G. M. 352. Fine small bronze figure, with head-wings, naked, emptying a horn, *Somnus* according to Zannoni Gal. di Firenze Statue iii, 138, not *Mercury*. "*Ὀνείρος*, winged, pursuing a woman, on a vase, Ann. d. Inst. ii. p. 323. Marriage of *Hypnos* to *Pasithea*? §. 210. R. 6.

*Thanatos*, as a sacrificial priest, Eurip. Alc. 74. Serv. ad *Æn.* iv. 689., on Etr. urns. With black wings, Schol. Eur. Alc. 843. Bearded and winged on vases, carrying off a woman (comp. *Boreas*), R. Rochette M. I. pl. 44 A. B. p. 217. [is *Boreas*; *Thanatos* with outspread wings, oppo-



site to him Nike, on the beautiful cista with the fight between Amycus and Polydeuces in the colleg. Romanum. Thanatos seizing a woman round the waist, Ann. xv. p. 393. tv. O. n. S.] With club and balance on winged wheels, fragment of a mosaic R. Roch. pl. 43, 2. *Thanatos* as a child with distorted feet beside Hypnos on the coffer of Cypselus. *Keres*, recognised in figures on vases (Tischb. ii, 20. Millin G. M. 120, 459), who seem to lay out the dead (*κῆρες ταυηλεγίως θανάτοιο*), R. Rochette M. I. p. 229. Welcker Rhein. Mus. ii. s. 461. The Etruscan *Mantus* with the hammer. Men or youths carrying smaller figures on their shoulders (according to R. Rochette the Dioscuri carrying off the Leucippides), also occur on Etruscan and Roman sarcophagi as genii of death. M. Cap. iv, 44. R. Rochette M. I. pl. 74, 1. 2. 75. Fragment of a death genius, treading on a Psyche, in the Vatican, Gerh. Ant. Bildw. 77, 3. R. Rochette pl. 77, 3. (who p. 424. connects therewith Winck. M. I. p. 152.)

The *Psyche* or *Eidolon* appears floating away from dying persons on the vase Ann. d. Inst. v. tv. agg. d. 2., at the psychostasy G. M. 597.; without wings on the gem G. M. 602.; as a small winged figure in armour on the vase §. 99. No. 7.; as a bird with human head at the death of Procris, Millingen Un. Mon. i, 14. Hermes Psychopompus sometimes carries it as a little male figure, sometimes as a female figure with butterfly-wings, §. 381. R. 4. comp. 391, 9.

4. Hecate on vases as an Artemis Phosphorus, §. 358. R. 4. R. Rochette M. I. p. 136. Hecate triformis in the Mus. of Hermanstadt, with representations in relief of a mystic Ægyptizing worship. P. v. Köppen Die dreigestaltete Hecate. Wien 1823. 4to. [Brit. Mus. x, 41, 1. p. 100—105. That in Leyden, Archäol. Zeit. i. Tf. 8. s. 132, that in the Mus. Chiram. Clarac pl. 563.; the one in the Brit. Mus. Clarac pl. 558 B. no. 1201 C.] Besides St. di S. Marco ii, 8. Causeus Rom. M. ii, 20—22. [Clarac pl. 564 B.] Passeri Luc. iii, 76—78. In Passeri Luc. i, 97. as a single figure beside Artemis and Selene. Hecate in the figure from Kertsch? comp. §. 311. R. 6. Luynes Etudes Numism. 1835, especially on Gorgo and Hecate. [Gerhard A. Bildw. Tf. 314, 1—10.]

5. Of the ancient Gorgonea §. 65. R. 3. The author on Levezow's Gorgonideal, Gött. Anz. 1835. s. 122 ff. Böttiger, Furienmaske s. 13. 107 ff. On ancient coins often very horrible, Mionnet, Suppl. iii. pl. 7, 5. On the coins of Coronea, Millingen Anc. coins 4, 8. in reference to the mythus of Iodamia, Paus. ix, 34, 1. The Gorgonea of the Phidian period of art are in essentials the original ones, but with mitigated features. The large Gorgoneion of the acropolis, Hunter tb. 9, 19. The Gorgonis os pulcherrimum (Cic. Verr. iv, 56.) is now the Rondanini mask at Munich 133. with head-wings, Guattani M. I. 1788. p. 35. (Göthe Werke xxvii. s. 244. xxix. s. 40. 328.) The Gorg. of the Farnese onyx-goblet is still more richly encircled with coils, Millingen Un. Mon. ii, 17. Profile head on the Strozzi gem with Solon's name, M. Flor. ii, 7, 1. Wicar iv, 38. With glazed eyes on the gem of Sosocles, Stosch 65. comp. M. Borb. iv, 39. Tassie pl. 50. Eckhel P. gr. 31. Lipp. i, ii, 70—77. A fine terracotta (with sprouting horns) from Athens, Bröndsted Voy. ii. p. 133. A grand mural-painting from Stabiae, Zahn Orn. 58. [Ternite, second series Tf. 9. comp. 10. 11.] Comp. §. 414 (Perseus).

## 7. DESTINY AND GOVERNMENT OF THE WORLD.

- 1 398. The goddesses of destiny presented few materials for the plastic art. In the case of the stern MOIRAI a general allusion to sovereignty was deemed sufficient in earlier times; afterwards they were distinguished by allegorical symbols.
- 2 With regard to TYCHE, either guiding power, or transitoriness,
- 3 or richness in gifts was rendered prominent by attributes; the Romans, with whom the worship of Fortuna was very old and wide-spread, heap all attributes on one figure, yet so as that
- 4 in general the sterner view predominates. In NEMESIS we have to distinguish the Aphrodite-like representations of early times from the allegorical figure of later emblematical sculpture.
- 5 As to the ERINNYES, the Gorgon-like forms of terror of the Æschylian stage remained strangers to the formative art, which was contented, in vase-paintings and on Etruscan sarcophagi, with embodying the idea of fleet, high-girded huntresses.

1. Moirai as matrons with sceptres on the Borghese altar §. 96. No. 22. Etruscan Atropos (Athra) winged, driving in a nail, in the mirror-drawing §. 413 (Meleagros). The frequent goddesses of destiny in the Etruscan mirrors [Gerh. Etr. Sp. Tf. 31—36.] have usually the style and a sort of lekythos. In later times Clotho was represented as spinning, Lachesis as marking out the destiny on the globe, Atropos cutting. So in the Humboldt relief, Welcker Zeitschr. Tf. 3, 10. [Schinke Leben und Tod oder die Schicksalsgöttinnen mit dem Humboldtischen Parzenmarmor 1825. The upper part restored by Rauch has been recovered, R. Rochette M. Inéd. p. 44], and similar in part in the Prometheus reliefs, §. 396. No. 3. Lachesis is also to be found writing or holding a roll, Atropos showing the hour on a sun-dial, or holding the scales, M. Cap. iv, 29. (But Cap. iv, 25. the one reading probably announces the death-judgment). See Welcker s. 197 ff. [comp. O. Jahn Archäol. Beitr. s. 170 f. The three Moirai on a vase from Kertsch, R. Rochette Point. ant. inéd. p. 431. 452.; on a Jatta vase from Nola, Avellino Bull. Napol. iii. p. 17—26. tv. 1. comp. H. Brunn Berl. Jahrb. 1846. i. s. 630 f. 734. Klotho, seated in the middle, spins, the two *σύνεργοι* stand about her, Lachesis in the direction of the wool-basket, as it seems, as if she had determined the spinning of the thread should be continued, and the other is not ready to cut it away, as she has not both hands free. The two figures also which lay their hand on the shoulder of Zeus and Hera at the slaying of Argus M. d. I. ii, 59, as if they had power over them, are taken by Avellino for Moirai, comp. Minervini Bull. Napol. iii. p. 43 sq. Among the numerous figures likewise of a vase that is difficult to understand, Vases Lamberg ii, 4. p. 7, the three fates have been conjectured not without some probability. On a cornelian, the spinner standing, another sitting lets the thread run through her fingers, the third holds like a staff on her shoulder, at their feet Plutus, a boy with cornucopia. Bull. 1847. p. 89.]

2. Zoëga's Tyche and Nemesis, Abhandl. s. 32. In Tyche Artemidorus ii, 37. distinguishes the representation with the rudder (then she is rather Providence) from that with the wheel, *κύλιονδεος* (as accident). The polos and the horn of plenty she received at Smyrna from Bupalus, Paus. iv, 30. Praxiteles also represented an *Ἀγαθὴ Τύχη* and an *Ἀγαθὸς δαίμων* (Bona Fortuna and Bonus Eventus are perhaps to be thus taken in Pliny), Euphranor likewise the latter. On his representation, resembling Triptolemus and Hermes, with the patera in the right and ears of corn and poppies in the left, often on gems, Böttiger Vasengem. i. s. 211. The same form bears the inscription *τὸ ἀγαθὸν Ἐφείλαν* on coins of Salomina. Comp. §. 381. R. 1. 359. R. 7.

3. On the Roman *Fortunæ* Gerh. Ant. Bildw. Tf. 4. *Fortuna* as ruler of the world in the starry mantle, crowned, with sceptre and rudder, Wall-paint. M. Borb. viii, 34. [Similar xi, 38, both with a third painting and a cornelian M. d. I. iii, 6. Ann. xi, 101, with a genius (*Σωτήρ*?) beside *Fortuna*.] Statue PCL ii, 12. Frequent in bronzes (Causaeus ii, 27 sqq. Ant. Erc. vi, 24 sqq.), also Isis-like, and passing into *Panthea*. Enthroned, with sceptre and rudder, Bartoli Luc. ii, 46. Three *Fortunæ*, with chariot, often on coins. Also Passeri Luc. i, 41. The two Asiatic *Fortunæ* have also dolphins as sovereigns of the sea. Fort. P. R., a head with a diadem on coins of the gentes *Arria* and *Sicinia*. *Tychæ* of cities §. 405. Tyche with griffin, Coll. Pourtalès, Clarac, pl. 450. no. 841 A. others pl. 454—56. *Fortuna* with *Justitia* in her hand, Impr. d. I. iv, 10. Supposed *Abundantiæ* very numerous, Clarac, pl. 451—453. Sors, a female head with a box for the lots, coins of the gens *Plætoria*. Morelli l.

4. On the Rhamnusian *Nemesis* §. 117. Those so often met with on coins of Smyrna have sometimes the later characteristic posture of the right arm,—whereby the *πῆχυς* as a measure (*Μηδὲν ὑπὲρ τὸ μέτρον*) is rendered conspicuous, sometimes they carry swords. G. M. 347—350.; they ride in chariots with griffins, Creuzer Abbild. zur Symb. Tf. 4, 5. The wheel of Nem. (See Mesomedes' Hymn, comp. Kopp, Palæogr. iii. p. 260. R. Rochette M. I. p. 214) lies at her feet on coins of Tios (*Νέμεσις Τριων*). Comp. the coins of Side, Buonarr. Med. tv. 12, 3. p. 241. Nem. also holds her finger on her mouth in bronzes, Caylus iv, 72, 2. 3., in Dresden 411. (according to Hase). Nem. with attributes of Tyche, Hirt s. 98.; holding up a branch, Impr. d. I. iv, 18. The statue L. 318. M. Roy. ii, 20. Clarac pl. 322. is very doubtful. Nem. and *Elpis* opposed to one another (as in an epigram Anal. iii. p. 173. No. 117.) on the ara in the Florent. Mus. which Uhden describes, Mus. der Alterthums W. i. s. 552., and the crater-relief, which expresses on the one side sensual enjoyments, and on the other the trials of the soul, Guattani M. I. 1784. p. xxv. Zoëga's Abhandl. Tf. 5. 13. [O. Jahn Archæol. Beitr. s. 149 ff.] Psyche with the attitude of Nem. (as an expression of self-restraint) often on gems; with a bound Amor, M. Flor. i, 76. Zoëga Abhandl. s. 45.

5. See Lessing's *Laocoon*, p. 20, 342 sq. Ross's translation. Böttiger's *Furienmaske*, Weimar 1801. s. 67 ff. Millin's *Orestéide* pl. 1, 2. [Winck. M. Ined. 149. M. PioCl. v, 22. Millin Mon. Inéd. i, 29. Vase-painting.] The mirror which the *Erinnys* holds before Orestes, as a symbol of memory, in a vase-painting, is worthy of notice, R. Rochette M. I. p. 187. comp. §. 416. The vase-painting, Tischb. i, 48., appears to represent the

Erinyes as the *βροτοκτόνοι Μαινάδες* (Æschylus). May not many so-called heads of Medusa represent the Eumenides or Athenian Semnai?

## 8. TIME.

- 1 399. The more the naked idea of time is to be seized, the less are the Dæmons of time susceptible of representation. With regard to the HORÆ, which mostly retain their physical signification in art, the succession of blossoming and ripening
- 2 is their characteristic. Besides them, the seasons are also denoted by male figures, sometimes boys, sometimes youths.
- 3 But even DAYS and YEARS, and PENTÆTERIDS and CENTURIES, were sculptured, only, however, as creations conditioned by particular purposes and again disappearing with these.

1. Thus the *three* Horæ, who were, however, not seasons properly speaking, for the winter was never a Hora, can be pointed out (§. 96. No. 22. Zoëga Bass. 96) in works of art as a *quaternion*, which corresponds to the usual seasons, Zoëga 94. Combe Terrac. 23. 51.; united with four male figures in the sepulchre of the Nasones, Hirt 14, 5. Comp. Zoëga ii. p. 218. Three Horæ turning round a column, without attributes, in the Vatican, Clarac pl. 446. no. 815. Quatuor anni tempora, Bellori Arcus 14. below, from the arch of Sept. Severus. The *two* Attic Horæ, Thallo and Carpo, on the goblet of Sosias? §. 143. 3). Horæ of spring Gerh. A. Bildw. i, 87. There were ballet-like dances of Horæ as well as of Charites, nymphs and Bacchæ, which seem to have influenced the artistic representations (Xenoph. Symp. 7, 5. Philostr. Apoll. iv, 21.). A dancing Hora in the light chiton, Impr. d. Inst. ii, 31. But the Hora of spring, the *ἀγαθὰ par excellence*, with her apron full of flowers, occurs oftener, above §. 358. R. 3. and 397. R. 2. comp. Neapels Ant. s. 2. Statues, M. Flor. iii, 63.; Guattani M. I. 1788. p. 46.; Clarac pl. 299. Picture from Pomp. M. Borb. vii, 40. Zeus opens the Olympian gate to the Horæ, coins of Commodus M. Flor. iv, 41. [The four Horæ bringing marriage gifts to Peleus, Campana Op. d. plastica tv. 61. 62. comp. Zoëga Bassir. tv. 52.]

2. Comp. Ovid M. ii, 27. Encircling Dionysus, on numerous sarcophagi, as G. Giust. ii, 120.; L. 770. Bouill. iii, 37, 1 Clarac pl. 146.; in Cassel (Bouill. iii, 37, 2.?). In the escort of Gæa §. 395. R. 1. A genius of Autumn, with the apron of the sower and rich booty from the chase, gem, M. Worsl. ii, 12.; Ant. Erc. iv, 37.? The bull of Spring opening the year, with the Charites on his head, is a beautiful gem-figure, Köhler, Descr. d'un Camée. 1810. pl. 3. Hirt 16, 4. He seems to have emanated from the Dionysus-bull whom the Elean women invoked to draw nigh with the Charites, Plut. Qu. Gr. 36.

3. Hirt s. 119. The pomps of Ptolemy and Antiochus were rich in such figures §. 390. R. 3. Hirt thinks he can recognise the Eniautos in Alpheios, §. 350. R. 5. The Æon of later superstition (one of the two statues in the Vatican was executed under Commodus) PCl. ii, 19. Zoëga Bass. 41. Böttiger Kunstmythol. s. 267. *Chronus* in the Apotheosis of

Homer. On *Kairos*, Hirt Bilderb. s. 107. Welcker ad Callistr. vi. That Phidias already sculptured Occasio and Metanoea (Auson. Epigr. 12.), seems to me doubtful; it is perhaps only a mistake for Lysippus.

## 9. BEINGS OF LIGHT.

400. The SUN-GOD, if we do not take into account the Sol 1  
Phœbus of Roman times, was an important subject of sculp-  
ture only in Rhodes, where the coins exhibit his head gen-  
erally in front view, with rounded forms and streaming, ray-  
like hair. In the entire figure, he for the most part appears  
draped, in his chariot, guiding his horses with the whip. SE- 2  
LENE, only distinguished in her usual form from Artemis by  
more complete drapery, and veil rising in the form of an arch  
over her head, is known especially from the reliefs represent-  
ing the fable of Endymion. Eos either appears herself in a 3  
quadriga, in magnificent form, or as the guide of the horses of  
the sun. Among the constellations, most importance was at- 4  
tached, in the Greek religion and mythology, to the dog SI-  
RIUS as the supposed author of the heat of summer, and to  
PHOSPHORUS and HESPERUS, the heralds of day and night.  
[Dioscuri §. 414, 5.] But among later works of art, an impor- 5  
tant class is composed of ASTROLOGICAL representations on gems  
and coins,—horoscopes, and protecting signs of persons, cities  
and countries, which usually consist of collocations of the signs  
of the zodiac and the planets. For this purpose it was deemed  
sufficient to add a star to the figures of deities as a distin-  
guishing mark. IRIS, from a luminous appearance in the sky, 6  
became altogether a light-winged messenger of the gods.

1. [Gerhard ueber die Lichtgottheiten nach Denkmälern B. 1840. 4  
pl.] On the coins of Rhodes in Mionnet Pl 52, 1. 2 we also see the head  
of Helios in profile with the corona radiata; similar on Roman coins of  
the gens Aquilia. The large head in the Cap. Mus. Bouill. i, 71., is as-  
signed to Sol by Visconti and Hirt, but the Ed. Winck. vi. s. 200. dissent.  
the statue described by Cl. Biagi Sopra una antica statua singolarissima,  
R. 1772. is evidently Helius; on the head are to be seen the holes for  
the crown of rays. Statue L. 406. V. Borgh. St. 2, 3. Clarac pl. 334.  
[Visconti sopra la statua del sol 1771. Bust with seven rays, counte-  
nance and hair like Apollo, belonging to the English consul at Leghorn,  
in Guasco de l'usage des statues pl. 3. p. 44] A torso of Helius with the  
zodiac on the quiver belt, R. Rochette M. I. pl. 46. 3. Helius naked with  
crown of rays, the whip and a ball in his hand, wall-paint. M. Borb. vii,  
55. A Sol-Apollo shooting with the bow, coins of Philadelphia, N. Brit.  
11. 7.

*Rising of the Sun*, on the Parthenon §. 118. A. Beautiful vase-paint.  
(Helius in the quadriga, Eros going before, and pursuing Orion (accord-  
ing to others Cephalus), the stars, in the form of boys, setting, Pan

heralding the morning, Selene on a single horse going down) Panofka *Le Lever du Soleil*. P. 1833. M. Blacas pl. 17. 18. R. Rochette M. I. pl. 73. comp. Welcker *Rhein. Mus.* ii, 1. s. 133. [Elite céramogr. ii, 111. 112. comp. 112 A. and 113. Helios with quadriga.] R. Rochette M. I. pl. 72. A. 2., Helios going down, Selene coming up, between them the three Capitoline gods and the Dioscuri, bas-relief. Helios and Eos [Selene], led by Pan Phosphorus, ascend with their chariot from a ship, Passeri *Pict. Etrusk.* iii, 269. Maissonn. 1. [Winck. M. ined. 22. Gerh. *Lichtgottheiten* Tf. 3, 2. s. 8. Elite ii, 114. Sunrise and sunset, Sabine vase M. d. I. ii, 55. E. Braun *Ann.* x. p. 266. Welcker xiv. p. 210. Elite céramogr. ii, 59.] The horses of the sun rising out of the sea, Millin ii, 49. Helios' head turned upwards, moon and stars on the reverse, Morelli N. *Consul. tb.* 32, 24. Helios and Selene in a biga and quadriga, fibula from Pompeii M. Borb. vii, 48. Helios and Selene as a framing to rows of deities, by Phidias, Paus. v, 11, 3.; enclosing the Capitoline gods and dioscursi in the same way, in the reliefs PCl. iv, 18.; R. Rochette M. I. pl. 72, 1.—Childhood of Helios and Selene in sculpture, Claud. *De raptu Pros.* ii, 44. ANATOLIAN and AYΣIΣ, medals from Damascus Steinbüchel *Notice sur les Méd. Rom.* en or tb. 2 f. d. p. 23.

*Phaethon's fall*, Philostr. i, 11., in reliefs L. 766 b. Bouill. iii, 49. Clarac pl. 210.; G. d. Fir. St. 97.; in gems, Wicar ii, 8. The Heliades transformed into poplars on a denarius of the gens Accoleia.

2. Sarcophagi with *Endymion* M. Cap. iv, 24. 29.; PCl. iv, 16. *Beschr. Roms* ii, ii. s. 275.; G. Giust. ii, 110. 236. L. 437. 438. Bouill. iii, 34 35. Clarac pl. 165. 170.; Woburn *Marb.* 9.; Gerhard *Ant. Bildw.* 36—40. The relief from Cilli very simple, *Wiener Jahrb.* xlviii. s. 101. Tf. 1, 2. [The fine Diana before Endymion M. Charam. ii, 7.] Luna in mulo, Fest. p. 172.—Pitt. *Erc.* iii, 3. M. Borb. ix, 40. Selene almost naked, with Hesperus, going to Endymion. [Similar a wall-painting M. Borb. xiv, 3.] Statue of Endymion? Guatt. M. I. 1784. p. vi. [now in the Mus. R. Suec. Stat. 14, the explanation indubitable.]—Luna going down, on the triumphal arch of Constantine, Bellori *Arcus* 41. Floating in the sky, gem in Hirt 16, 3.—Selene drawn by cattle, statue at Antioch, Malalas p. 261. as in the relief Clarac pl. 166. comp. §. 365. R. 4. Statue of Selene? M. Borb. v, 22. perhaps Ilthya. Artemis-Selene in the goat-skin, like Juno-Lanuvina, Passeri *Luc.* i, 94.

*Deus Lunus* or Μήν often on coins in Phrygian costume with half-moon behind his shoulders, M. SClem. 21, 146. Hirt 11, 8, 9. *Deus Lunus* on horseback, an altar with two torch-bearers standing round it, like those of the Mithraea, on coins of Trapezus, *Münchener Denkschr.* Philol. i. Tf. 2, 10. The kindred *Pharmaces* appears probably on coins of Pharmaces as a Hermes-Bacchus with sun, moon and thunderbolt. A Palmyrenian moon-god *Aglibul*, M. Cap. iv, 18.

3. *Eos* in her car, Inghir. *Mon. Etr.* i, 5. Millin *Vases de Canosa* 5. *Vases* i, 15. ii, 37.; comp. R. 1. [Gerh. *Auserl.* V. ii, 79. Elite ii, 109 A. M. Gregor. ii, 18, 2., HEOS guiding a quadriga along, beside a tripod; Gerh. Tf. 80, Elite pl. 109. Cab. Durand no. 231., HEOS without wings guides two winged horses; Elite pl. 109 B. 110. perhaps Eos, unwinged, with an unwinged quadriga pl. 108. A. AOS KAVE, from Millingen. *Anc. Mon.* pl. 6., floating draws water with one can and pours out with

another. Eos pursuing Cephalus, Gerh. Etr. Sp. ii, 179. Cephalus in the arms of Eos *ibid.* 180 M. Gregor. i, 32, 1. and M. d. I. iii, 23. Ann. xii. p. 149., where there are similar representations.] Eos (inscription) with the torch and bow-shaped drapery leading a horse, Pegasus? on coins of Alexandria, Eckhel Syll. 7, 3. Schol. Il. vi, 155. Schol. Eurip. Or 1004. *μονόλαλος Ἀώς*. Leading four horses of Helios on coins of the gens Plautia. Fine gem with Eos yoking the horses, Cab. d'Orléans i. pl. 45. Comp. §. 413 (Cephalus), 415 (Memnon). Eos driving upwards on Etr. mirrors, R. Rochette M. I. pl. 72 A. p. 398. 400. not. 1.

4. *Sirius* as star-dog on coins of Ceos (Brøndsted Voy. i. pl. 27.), on gems, Bracci i. tv 45. *Phosphorus* (bonus puer Phosphorus in Roman inscr.) and *Hesperus* as boys with torches flying up and down, R. 1. Hesperus riding before Selene (Nyx), according to Braun, on the Archemoros vase, which Gerh. p. 21. quite erroneously takes for Phosphorus and Helios. [Phosphorus and Hesperus on the ara Mon. Ined. 21, not correctly taken by Winckelman.] In busts §. 365. R. 5. Setting stars R. 1. So-called *Orion* §. 97. R. 3. Ann. d. Inst. 1835. p. 250. The supposed crater with Dionysus and the Pleiads in the L. 783. is acknowledged not to be antique. Of the other *constellations*, which scarcely belong to this cycle, Hirt s. 135. The original popular idea is often happily unfolded by Buttmann Ueber die Entstehung der Sternbilder, Berl. Akad. 1826.

5. Comp. § 206, 6. Hirt Tf. 16. Gori Thes. gemm. astriferarum, with comm. by J. B. Passeri F. 1750. 3 vols. fo. Augustus has Capricorn. Districts or cities have on coins the sign under whose particular influence they lie, as Antioch the Ram, Commagene the Scorpion. On the Alexandrine coins which give the position of the planets at the beginning of a Sothic period, Barthélemy Mém de l'Ac des Inscr. xli. p 501. Saturn with sickle in a chariot drawn by serpents, and the signs of Capricorn and Aquarius, Impr. d. I. iv, 1. Amphitrite? on the sea-goat, astrological? vi, 11. comp. 12 A Borghese altar combines the planets Jupiter, Mars and Venus with the zodiacal signs of the autumn months (Balance, Scorpion, Sagittarius), Winck. M. I. 11. Bouill. iii, 67. Clarac pl. 201. 202. comp. T. ii. p. 186 (the Balance held by a virgin, the Scorpion as a kind of sea-monster, like the Crab in a painting from Portici, Sagittarius as a centaur). The beautiful mosaic of Poligny, which Bruand published in 1816, is a horoscope. An astrological gem of the Cabinet Pontchartrain, which Baudelot published in 1810 and explained badly (comp. Ac. des Inscr i. p 279), unites four planets with the constellation of Sagittarius (Centaur). Astrological gems, Kopp Palæogr. iii p. 325.

Atlas with globe §. 396. R. 1. Zeus in the Zodiac on Atlas, an Albani marble, Guattani M. I. 1786. p. 53. comp. §. 350, 6. Planisphere in the Louvre together with the planets and 36 decans, published by Bianchini, of the 2d century of the Christian era, according to Letronne, Clarac pl. 248 b. Zodiac with the planets in the pronaos of the temple at Palmyra, Wood, pl. 19 A. The zodiac on the Cal. Rusticum, M. Borb. ii, 44 Single signs often on gems, as Impr. d. Inst. ii, 7. Sagittarius, ii, 8. Aquarius (whose beautiful figure seems to be connected with the Chemmitic Perseus-Ganymedes of Herod. ii, 91. and Pindar Fr. inc. 110., whose footstep causes the swelling of the Nile). Scorpion, Fish and

Crab iii. 96, the Ram iii, 97. The eight deities of the *days of the week* on an altar found at Mayence, Treatise by Fuchs. Mayence 1773. Ideler Handbuch der Chronologie ii. s. 183. 623. [Der planetarische Götterkreis von L. Lersch Jahrb. des Vereins von Alterthumsfreunden im Rheinlande iv. s. 147. Tf. 3, 5. v. s. 298. viii. s. 145.]

6. *Ἴρις* as messenger of Patroclus' death to Achilles, winged, with a caduceus and a flower, vase-paint. from Volci, Inghir. G. Omer. 256. Iris (?) as the bearer of armour, Tischb. i, 4. Böttiger Vasengem. i, 2. s. 68. With the *πρόχοις* (as in Hesiod Theog. 784.) on gems, Hirt 12, 2. [and on coins of Terina, in Avellino Opusc. i. Abhandl. 3 where she is taken for a siren.] Pouring out the libation to an Apollo Citharodus, vase-paint. Ann. d. Inst. v. tv. B. [Nike.—Hirt's Bilderbuch i. s. 93. O. Jahn Telephos s. 79. Iris with Apollo, Idas and Marpessa, Gerh. Auserl. v. i, 46. The same with the kerykeion and the *πρόχοις*, floating away, ibid. ii, 82. With the name at the embassy of Nestor and Antilochus to Achilles, Vases de Luc. Bonaparte pl. 11. She accompanies Hera at her visit to Zeus on Mount Ida §. 395. R. 2, Thetis when she dips her child in the Styx, W. Gell. Pomp. ii. pl. 73 she stands behind the forsaken Ariadne Pitt. d'Ercol. ii, 15, Böttiger's Archäol. Hefte i, 1.]

*Hemera* and *Nyx* have not yet been pointed out with certainty, although the latter was often sculptured, especially in early antiquity. Hirt s. 196. *Nocturnus*, according to K. F. Hermann instead of Uranus, M. PioCl iv, 18. and Winck 43, Archäol. Zeit. v. s. 95.]

## 10. THE WINDS.

- 1 401. In the forms of the WINDS, especially on the monument of Andronicus Cyrrhestes (§. 160, 5.), ancient art displays, in an admirable manner, its capacity for characterizing
- 2 with delicacy and precision. With regard to individual winds, BOREAS, as the ravisher of Oreithyia, is the only one that can
- 3 be indicated with some degree of certainty. The HARPIES, who snatch away in the rushing of the wind (dangerous gusts which can alone be overcome by the race of the air-purifying North wind), are sometimes presented as winged women, sometimes more in the shape of birds, as the ancient legend left their form very undefined. [Echo §. 403. R. 4.]

1. Boreas (rude), Cæcias (hail-bringing), Apeliotes (warm air), Eurus (thunder-storm), Notus (long rains), Lips (heat, the ships in harbour), Zephyrus (fine spring-weather), Sciron (cold).

2. Boreas introduced with serpent-feet on the coffer of Cypselus, Paus. v, 19, 1. As a man with double wings, Tischb iii, 31. comp. §. 397. R. 3. The finest representation on a vase now in Munich, Welcker, Nouv. Ann. de la Sect. Franç. de l'I. archéol. pl. 22. 23. Vol. ii. p. 358—396, a very important one in Berlin ibid. pl. H. and in Gerh. Etr. u. Campan. Vasen Tf. 26 ff. s. 38. two others in his Auserl. V. iii, 152. s. 8—15. and a No-



lan one in the Archäol. Zeit. iii. tv. 31. The Mus. Borb. alone possesses three repetitions of this representation.] Chloris carried off by Zephyrus? Hirt 48, 1. The much discussed picture from Pompeii Ann. 1829. tv. D. 1830. p. 347. Bull. 1832. p. 186, in the D. A. K. i. Tf. 73, 424. certainly not correctly explained as Hypnos and Pasithea, is recognised to be Chloris and Zephyris not only by Hirt, Welcker and E. Braun, but by Avellino, Janelli, Minervini, Quaranta and others. Zephyrus pursuing Chloris with garland, vase-painting. Bull. 1844 p. 99. Zephyrus pursuing Thyia with enveloped head, as Boreas follows Oreithyia, vase-painting Archäol. Zeit. iii. Tf. 31. s. 97. The similar figure, youthful, naked, winged, which Hirt Bilderbuch 18, 1. s. 148. takes for Zephyrus pursuing Chloris, must not therefore be taken for Amor with Gerhard s. 98. not. 5.] The *Auræ* velificantes sua veste, Plin. xxxvi, 4, 8, still remain to be pointed out. [Gerhard on a Campanari vase conjectures Aura presenting the twins to Bacchus, Bull. 1834. p. 178. Apollo and Thyia, Panofka Antikenkranz 1845 s. 9. 12. Oreithyia and Thyia, Gerhard Arch. Zeit. iii. s. 97 f. Tf. 31.] *Typhæus* as a winged giant on a paste, Hirt 18, 4. §. 351. R. 2. On *Bronte* and *Astrape* §. 141, 5.

3. The vase paint. Millingen Un. Mon. i, 15. quite agrees with *Æschylus Eumen.* 50. On the bird form, Böttiger's *Furienmaske* s. 112. comp § 334. R 1. The Harpy-monuments enumerated by Heyne *Virg. Æn.* iii. Exc. vii. are mostly doubtful. [M. d. I. iii, 49. Ann. xvii. p. 1—12. Duc. de Luynes. Harpies on the sepulchral monument from Xanthus in London §. 90 \* Creuzer zur Archäol. iii. s. 241. declares the children carried by the winged virgins to be also winged. The engravings show no trace of wings in the former.]

## 11. THE ELEMENT OF WATER.

402. From the lofty power of Poseidon, and the beauty of 1  
Amphitrite and Thetis, the dæmons of the sea pass over, through  
various intermediate stages, into the fantastically formed mon-  
sters of the deep. A fine contrast is presented on the one hand 2  
by the fish-tailed and satyr- or centaur-resembling TRITONS often  
overgrown with sea-weed (to whom *ÆGEON*, *GLAUCUS*, *NEREUS*,  
*PHORCYs*, and *PROTEUS* bear a likeness), and on the other by the  
*NEREIDS*, for the most part in human form, lightly draped in early 3  
art, afterwards usually undraped, with very graceful maiden  
shapes, whose flexible configuration is charmingly developed in  
manifold postures and windings: a thiasus of the ocean which  
receives, too, quite a Bacchian aspect, from the transformation  
of the animals sacred to Dionysus into sea-monsters, and  
which was especially conceived in reference to the accoutrement  
of Achilles, and (after the example set by Scopas §. 125, 5.) the  
escorting him home to Leuce. Among the other numerous 4  
personages of the sea, there are doubtless still discoveries to  
be made, as the refinement of ancient art in characterizing

has not yet by any means been approached in the explanation of its products

1. See above §. 125, 5. 356, l. 2. *Thetis καρκίνους τὴν κεφαλὴν διαστεφής*, Schol. Aristid. in Mai Coll. i, 3. p. 42. Heads of this sort on coins, for instance of the Bruttii, Beger Thes. Brand. i. p. 340. Fine statue of Thetis (? according to others of Aphrodite Euploea) L. 120. Bouill. i, 47. Clarac pl. 336. Winck. W. vi. s. 312. The so-called Aphrodite Anadyomene M. Borb. vii, 26. might also perhaps be a Thetis. Comp. R. 3. and § 413. (Peleus). [Thetis on a sea-horse in the Vatican Clarac pl. 747, 1805, finer in Naples from a recent discovery; in Florence pl. 746, 1804. There also two other sea-goddesses.]

2. The *Tritons* are recognised with greatest certainty where they are cum buccinis, as in the pediment of the temple of Saturn, Macrob. S. i, 8. (comp. Virg. *Æn.* x, 209. Ovid M. ii, 8), on which occasions they are more seldom youthful (Tritun, Inghir. Mon. Etr. v, 55, 8.) than bearded, Bartoli Luc. i, 5. [A blowing Triton on the tower of the winds at Athens, according to Vitruv., Stuart i. ch. 3. pl. 3. A very fine bronze statue years ago in the possession of Cav. Maglia at Vienna.] A Triton as a youthful sea-satyr PCl. i, 35. [Clarac pl. 745, 1808. a group, Triton carrying off a nymph ibid. 34. Triton half fish, holding a fish, Gerh. Auserl. V. i, 9.] Besides the fish-tailed there seem also to be human-legged Tritons (Voss. Mythol. Br. ii, 23); those with the fore-legs of a horse occur often in poets and works of art, Bouill. ii, 42. (Crabs' claws in the hair) 43. [Comp. the bronze bust Spec. i, 55. A Triton's head between two Erotes in dolphins. Terracottas of the Brit. Mus. pl. 4. A water god, water-plants and dolphins instead of hair, a fish basket on his head, Millin P. gr. pl. 44.] Triton-family (Triton and Cymothoe, Claudian De nupt. Hon. 144.), a splendid amethyst in Florence, Wicar ii, 34. Meyer Tf. 29. Lipp. i, 123. Triton-mask at fountains, Propert. ii, 32, 16. Viss. PCl. vi, 5. *Ægeon* on coins of Cunæ (Solin 16), Millingen, Méd. in. i, 3. *Glaucus* as Triton in armour on coins of Heraclea, N. Brit. 3, 13. Millingen Anc. Coins i, 20., of Syracuse, Torrem 72, 9, and Etrusc. gems (Lanzi Sagg. ii, 4, 3.). On Glaucus' form wasted in the sea, Philostr. ii, 15. The fish-tail was not wanting even in the dancing Glaucus. Comp. Voss. ii, 24. [Gl. fish with human countenance, see Grosson, *Antiquités de Marseille* 4to.] His love for the human Scylla, Hercul. paint. M. Worsl. i. p. 103. A similar monster on coins of Itanus, Allier de Haut. 7, 3. [E. Vinet Le mythe de Glaucus et de Scylla, M. d. I. iii, 52, 53, *Annali* xv. p. 144.] *Nereus* with Hercules on ancient vase-paint. Millingen Div. 32. Un. Mon. i, 11.; on a vase from Volci *HEPAKAEOS* and *ΤΡΙΤΟΝΟΣ* is inscribed beside them [§. 410. R. 5.] *Nereus* in Triton form but draped, at the rape of Thetis, M. I. d. Inst. 37. *Nereus*? in form of a Triton M. Pourt. pl. 15, *Nereus*? in Triton form with trident M. Blacas pl. 20. [so with a dolphin, which makes no difference, Gerh. Auserl. v. i, 9, in Berlin no. 1586; *Nereus* in human shape, with white beard and the trident riding on a sea-horse, Gerh. Tf. 8. Cab. Durand no. 209. Elite céramogr. iii, 2. (pl. 1. is similar to M. Blacas 20.)] In entirely human figure also on Volcentine vases, at the combat with Hercules, Ann. d. Inst. iii. p. 145; [as grandfather of Achilles, §. 356, 4.] On *Phorcys* Schol. Apoll. iv, 1610. *Proteus* as shepherd of the sea, Pitt. Erc. ii, 39. *Oceanus*'

(or Pontus?) [or Triton] gigantic head on reliefs with Nereids, Clarac pl. 267. [Gerh. A. Bildw. C, 4] Supporting Artemis-Phosphorus or Selene §. 365. R. 5. On engraved stones, Rathgeber, Hall. Encycl. iii. ii, s. 352. [Head on the ara Mon ined 21. colossal Oceanos M. Chiaram. ii, 1, besides Marforio §. 261. R. 1., M. Capit. iii, 1. Lor. Rè scult. i. p. 33, 1. Farnese statue Montfauc. i, 6. O. in the Vatican Clarac pl. 745, 1800, the Capitoline no. 1801. pl. 749 B, two in Naples and a third. O. opposite to Tellus on sarcophagi G. M. 383. Gerh. Bildw. Tf. 36. 39. 40.]

3. The Nereids *περὶ κύμασι, βαλκχέουσας*, with Orpheus comp. Visconti M PioCl. iv, 33. Feuerbach Apoll. s. 161. Shield-bearing Nereids on a Triton M. Borb. x, 7. *Nereids* with armour (for Achilles): on coins of Lampsacus (Chois. Gouff. Voy. Pitt. ii, 67, 33.); reliefs (undraped) PCl. v, 20.; [Campana Op. di plastica tv. 9. 10. with Erotes,]; on the Prænestine cista in R. Rochette M. I. i. pl. 20. comp. Kunstbl. 1827. No. 32.; on gems (mostly half-draped, on Tritons, often luxuriously handled), Inghir. G. Omer. 165. Eckhel P. gr. 15. Wicar iii, 25. as an allusion to victorious accoutrement); vase-paint. (draped), Hancarv. iii, 118. Maisonn. 36 M. Pourt. 41. comp. Millin, 14. The so-called Damarete (Hemsterhuis, Lettre sur une p. gr. du Cab. de Smeth) on the gem of Dalion is also perhaps a Nereid with armour mounting on a hippocampus. A Nereid on a hippocampus, Florent. marble-group, Wicar iii, 25. Meyer Tf. 10. a.; [a particularly fine one in the Mus. at Naples, found in 1843, with which a fragment in the Vatican in the round open gallery corresponds.] Bartoli Luc 1, 4.; gems, M. Flor ii, 48. Wicar iv, 5.; on sea-rams, goats, bulls, in reliefs; on a sea-panther, Pitt. Erc. iii, 17.; on a sea-griffin M. Borb. x, 19. Nereids on Tritons and sea-bulls with Venus in the shell in the middle, Gerh. A. Bildw. Tf. 100, 1. N. on Tritons with the mask of a river god in the middle, Tf. 100, 2, sarcophagus reliefs at Rome. A Nereid carried off by a Triton, beautiful group in the PCl. i, 34.; embraced by him in a ceiling-relievo at Palmyra, Cassas i. pl. 91., on gems, Tassie pl. 31, 2633. Tritons and Nereids in joyous troop careering over the sea, often with music (to the Happy Islands §. 397. R. 2.), M. Cap. iv, 62. Bouill. i, 78. M. Franç. iv, 10.; G. Giust. ii, 98. 102. 144 146. 148.; Bouill. iii, 42. 43. Clarac pl. 206—209. Magnificent processions of Tritons, *νήπτι*, wall-paintings, M. Borb. viii, 10. Nereids at the rape of Thetis (Cymothoe, Psamathe, Speo, Cymatolege, &c. in Volci) §. 402. R. 2 [Statues of fugitive Nereids between the columns of the triumphal monument at Xanthus §. 128\*.] It is not to be denied that there were also fish-tailed Nereids, according to authors (from Plin. ix, 4. onwards, comp. Voss ii, 26.); yet it will be better to call such figures in reliefs, G. Giust. ii, 142., and elsewhere *female Tritons* according to R. 2. Archaic Tritonides on Etr. bronze reliefs, comp. M. I. d. Inst. pl. 18, 1. Laglandière Ann. ii. p. 63. Five *Oceanides*, with Oceanus, Thetis, Palæmon, Ino and a Triton, with the names inscribed beside them, on a mosaic found in France (Dép. Haute Garonne). Mosaiques de St. Rustice près Toulouse Bull. 1834. p. 157. Hannov. Zeitung of the 10th Oct. 1833.

4. Of *Melicertes-Palæmon* §. 252. R. 3. [on the dolphin, Munich Glyptotheca 112. Clarac, pl. 749 A. no. 1841.] Philostr. ii, 16. G. M. 401. 402. Palæmon? with symbols, fine cameo, Impr. d. I. iv, 13. A victorious Isthmian athlete stands beside Palæmon on the coin 404. Many boys resting on dolphins belong to this class; riding on the dolphin, in Munich

112. [In the possession of a Pacetti according to M. PioCl. vii. p. 100., the head ii. tv. A. no. 13. with the skin of a sea-animal's head ii. tv. A. no. 13.] Palæmon's head according to Visc., M. Frang. iii, 12. *Ino-Leucothea* has the kredemnon (her regular distinguishing sign, Clemens Protr. p. 96.) wound three times round her body, in a mosaic in the Vatican, Gerh. Besch. Roms ii, ii. s. 89. Her leap, on coins, in presence of the dæmon of the rock Moluris and the dolphin who is to receive the boy, G. M. 400. Morelli Domit. 16, 3. comp. Thes. Ant. Gr. i, Aa. *Galene* in Corinth (Paus.), on the gem §. 384. R. 3. characterized by the collapsed sail and her position on a plane surface, see Tolken Kunstbl. i. s. 8. comp. Addæus Anthol. Pal. ix, 544. [She smooths with her hand the watery mirror on a cameo G. Myth. no. 245. *Ino-Leucothea* with the infant Bacchus § 384. R. 2.] *Euploea*? winged figure with aplustre, Millingen Un. Mon. i, 29., according to Welcker Ann. d. Inst. iii. p. 420. [Berl. Vasen No. 835., where Levezow and with him Gerhard recognise a Victoria with aplustre. There is one of this kind on a bas-relief in Avellino Casa di Pompei 1840, who does not doubt p. 64 sq. the Euploea of the vase any more than O. Jahn Archäol. Beitr. s. 377 not. 51.]—*Scylla* on coins of Agrigentum, of Cumæ (Millingen Méd. in. i, 4. a deviation), of the gens Pompeia, [from Lipari (with Hephæstus) riding on two sea-dogs, quite in human form, extending the right hand, striking the chords of a lyre with her left, Sestini Descr. d'alcune mod. Grech. del Principe Christ. Feder. di Danimarca p. 11. Scylla, original and thoughtful, on a thyton in the Jatta collection, Rev. Archéol. ? Annee ii. pl. 36. p. 418—20. Pitt. d'Ercol. iii, 21. Ternite Wandgem. von Pomp. (Wigand) Tf. 4.; a bas-relief Mus. at Naples.] Tischb. Homer iv, 6. G. M. 638\*. Gori M. Etrusc. i, 148.

- 1 403. The RIVER-GODS were sculptured, according to the physical size and the poetical dignity of the stream, sometimes as hoary old men, sometimes as youths, with urns, cornucopia
- 2 and reeds; and beside the purely human shape, the form of a bull took its place, especially in the early modes of representation, with manifold modifications even in the same river, sometimes by mere horns, sometimes by the body of a bull with a man's head, and sometimes by a bull in complete form.
- 3 The nature of the country, the destinies of the people who dwelt on its banks, determined more closely the form and attributes, as in the grand statue of the bounteous NILE, around whom disport the dæmons of the overflow, according to their sixteen different ranks (Πήχες, cubiti), and of the mighty commanding TIBER, who was indicated by the she-wolf
- 4 with her cubs. To the Nereids of the sea correspond the NAIADS of the land, who were represented as half-draped maidens, frequently holding before them large shells; they are often also found in company with Pan, and are connected with the athlete Hercules in reference to warm springs.

1. On the form of the rivers, Ælian V. H. ii, 33. Facius Collectan. s. 186. Voss ii, 34. Fest. taurorum, cf. intpp. As *Acragas* was seen at Delphi in the form of a boy, and *Mæles* according to Philostr. ii, 8 was

painted as an ephebus (so on coins of Amastris N. Brit. 9, 8.): so also appear in youthful form *Cydnus* on coins of Tarsus (G. M. 307), *Orontes* of Antioch (G. M. 369.), *Hermus* on coins of Sardes, Temnus, Cadoë (N. Brit. 11, 16), *Pyramus* of Hierapolis (Millingen Méd. in. 4, 4.), *Billæus* and *Sardo*, the latter as a woman, on coins of Tios, and many others thus on Imperial coins of Asia Minor and Syria, see Vaillant N. Impr. Gr. p. 342. ed. sec., also *Hyphas* and *Selinus* on coins of Selinus §. 132. R. 2. Torrem. 65., *Illissus* on the Parthenon (§. 118. R. 2.), and *Inopus* (?) of Delos in the L., Bouill. iii, 24, 8. Rhyndacus on a coin of Apollonia, Mionnet Suppl. v. p. 292. no. 76. *Hypparis* on coins of Camarina (Nohden 4.) is a youth with sprouting horns, like *Æsarus* on those of Crotona (comp. Millingen Anc. Coins i, 25.) and *Gelas*, Torrem. 33, 12. 13. We see *Ismenus* in the shape of an old man, on a vase, Millingen Un. Mon. i, 27., *Alpheus* §. 350. R. 5., *Rhenus*, *Istrus* or *Danubius*, on coins (G. M. 309. 310. Col. Trajani), [Rhenus Spanheim de usu et pr. n. i. p. 359. statue in the Vatican.] *Scamandrus* on Ilian (Chois. Gouff. ii. pl. 38, 7.) as in the miniatures to the Iliad xxi., *Rhodiüs* on Dardanian coins (pl. 67, 27.), *Ceteus* and *Selinus* on Pergamenian (pl. 5, 19.), *Marsyas* on coins of Apamea, and various others. The Umbrian *Clitumnus* stood in a prætexta in his temple, Plin. Ep. viii, 8. On the *Chrysas* of Assorus, Eckhel D. N. I. p. 198. [standing with bull's head. Temple and statue, Cic. Verr. ii, 41. 44. Eurotas of Eutychides Plin. xxxiv, 8, 19. Rivers on coins with names, Mionnet ix. p. 169.] The two rivers Lycus and Caprus near Laodicea indicated by wolf and bear, Streber Münchner Denkschr. f. Philol. i. Tf. 4, 10.

2. *Achelous* figures as an old man with horns, with reeds and a patera, on a silver coin of Metapontum which was in its origin half-Ætolian. It was struck as the prize of an ἀγών ταλαντιαῖος (ἈΘΛΟΝ ΑΧΕΛΑΙΟΙΟ, Ἀχελῷου), Millingen, Trans. of the Royal Soc. of Litt i. p. 142. Anc. Coins i, 21. comp. Osann, Kunstbl. 1831. No. 16. 17. [He thinks with Millingen that the single coin was the prize. Achelous on Acarn. and Ambracian coins, partly as bull, partly human with horns, Strabo x. p. 458.] On the other hand Achelous appears on the coins of Acarnania and Cœniadæ (for example Sestini Med. del M. Fontana 4, 9. 10, 12. Mionnet Suppl. iii, pl. 14.) and a vase-painting from Girgenti (Trans. R. Soc. ii, 1. p. 95.) in the form of a bull with a man's countenance and long, wet beard (Soph. Trach. 13) The entirely similar figure of the so-called Hebon also, on the coins of Campania and Sicily, can scarcely fail to be recognised as a river-god, for example as *Gelas* on those of Gela. See Millingen's explanation, Méd. in. p. 6. Trans. R. Soc. i. p. 142 sqq., opposed to which is Avellino's (Opuscoli div. i. p. 81.). There are indeed objections to be removed, comp. Rathgeber, Hall. Encycl. iii, ii. s. 94. Münchner Gel. Anz. 1836. No. 96. 97. Lecture by Streber on the Bull-Dionysus (the bull with human countenance). *Alpheus* in Eurip. Iphig. Aul. 276, is likewise to be thus conceived, and the gem Millin P. gr. 46. to be explained in conformity therewith. *Cephißus* is perhaps conceived entirely as a bull in Eurip. Ion 1276, as was *Gelas* according to Schol. Pind. P. i, 185. [and *Acragas* according to a fragment of Timæus. River-gods with horns M. Hunter. tv. 26, 19. Torremuzza tv. 32, 13—16. or bull-head Zoega N. Alex. p. 204.]

3. On the Πήχεις Philostr. i, 5. comp. Welcker p. 234. Statue of the

*Nile* in the temple of Peace, of basanite; a corresponding one in white marble, PCl. i, 38. Bouill. i, 61. comp. St. Victor in the Comm. [The Vaticanian Clarac pl. 748, 1811; with children also no. 1813 from the Worsley Mus. and pl. 745, 1812 Giustiniani; the Nile without  $\pi\acute{\alpha}\chi\chi\epsilon\iota\varsigma$  Rè Scult. Capit. i, 11, a Pamfili statue Clarac pl. 749 A. no. 1817 and one in the Coke Coll. pl. 749. no. 1814 A. Similar statues of other rivers pl. 745, 1823. 748. 749 A. no. 1821 C. 749 B. no. 1821 D. 751. no. 1825.] Similar also on coins, Eckhel N. anecd. 16, 1. Pedrusi vi, 28, 8 Zoëga N. Æg Imp. 16, 7. Otherwise PCl. iii, 47. [Nile, Rè Scult. Capit. i, 11.] Homonoia of the Nile and Tiber, on coins of Antoninus Pius, Eckhel Syll. vii, 1. *Tiber* PCl. i, 39; L. 249. Bouill. 62. M. Roy. i, 20.; [Rè Scult. Capit. i, 12. Clarac pl. 749, 1819.] *Tigris*? PCl. i, 37. Marforio §. 261. R. 1. Fine head of a river-god (or of Oceanus) with short horns, dolphins in his beard, and bunches of grapes in his hair, PCl. vi, 5. Bouill. i, 65. comp. 73. Two heads of young river-gods M. Borb. iii, 56. More bearded iv, 52.

4. Naiads, sometimes completely draped, at Athens §. 387. R. 7. G. M. 327., also 328., generally only with a short garment round the loins ( $\zeta\acute{\omega}\mu\alpha\tau\alpha$  Longus p. 7. Sch.) and holding shells before their lap, G. M. 329. 476. 530.; L. 354. Clarac pl. 209. comp. Hirt Tf. 20. Statue of the kind PCl. i, 36. The fountain-nymph *Arethusa* on coins of Syracuse §. 364. R. 7. [The fountain Cyane, Æl. V. H. ii, 33. A fountain-nymph Zoëga Bassir. tv. 74, Dirce in Eurip. Bacch. 519.] The sea-nymph *Camarina* on coins, Nöhden 4 The unknown nymphs Ismene, Cycas, Eranno, Telonnesus, grouped with the Charites in a relief M. Borb. v, 39. The Aqua Virgo on a gem, which has been published by Chifletius. Sleeping nymph in relief Boissard vi, 25.; statue L. 491. Clarac pl. 324., probably from a Nymphæum. [Nymphs, Clarac pl. 749 A.—754. Génies des fontaines pl. 755. 756.] Comp. §. 388. R. 4. (sleeping Mænad). Also §. 414 (Danaides), 413 (Andromache), 417 (Hylas). The nymph Echo who was frequently sculptured in antiquity (Anthol. Pal. Plan. 153 sqq.) has still to be pointed out. Echo, Panofka M. Blacas, at pl. 23. But nowhere certain. [Echo on a puteal introduced into the representation of Narcissus and Hylas, at Philostr. Imagg. p. 344, which is engraved and explained together with two wall-paintings M. Borb. i, 4. vii, 4. in Wieseler's Programm die Nympe Echo, Göttingen 1844, where also Pan and Echo are treated of.]

## 12. THE VEGETATION OF THE COUNTRY.

- 1 404. Among the gods of wood, meadow, field, and garden, SILVANUS and VERTUMNUS are only of Italian origin: the former is distinguishable on the implements of the forester, the latter has not yet been anywhere recognised with certainty.
- 2 The Romans do not seem to have formed their FLORA so much out of Chloris, who is not to be discovered in art [§. 401. R. 2.], as from the Hora of Spring (§. 399.), and POMONA (perhaps)
- 3 from a Hora of Autumn. PRIAPUS, the guardian of country and gardens, is only a form of the old Dionysus-Phallen (§.

383. R. 3.), which came into use at Lampsacus. Generally speaking, the cycle of Dionysus and Demeter completely supplied in Greece the place of these field-dæmons. The MOUNTAINS, irrespective of their waters and vegetation, only occur as subordinate figures in compositions of ancient art, being merely taken as distinguishing features of the locality.

1. Silvanus with pruning-knife, the stem of a young tree and pine-wreath in relief G. M. 289., [now in a palace in the piazza Navona in Rome, on the stairs, with distinct traces of red paint.]; L 453. Clarac pl. 224.; also perhaps L. 293. Clarac pl. 164. Accordingly the statue L. 466. Bouill. i, 58. Clarac pl. 345. (G. M. 291. as Vertumnus) is also a Silvanus. [In the Dresden Augusteum Tf. 82. the best statue extant, only the head new. In Villa Albani no. 407. a small statue, Sylvanus with lion's hide and a dog; herma in the Capit. Mus.] In gems, Tassie pl. 15, 776. Ara of Silvanus and Hercules, of Fortuna and Spes, Diana and Apollo, Mars and Mercury, M. Chiar. 18—21. Sylvanus as a red satyr-figure, M. Kirker. ii. 6. Pan-like with a muse (without drapery?) Boissard vi, 30. comp. iv, 134. [Ithyphallic and with pruning hook, Bartoli Lucern. 2, 26. Pan-like with pine-wreath, skin buttoned on the breast, excellent statue, Spec. ii, 27.—Vertumnus was perhaps only an Etruscan primitive form of Dionysus, see Etrusker ii. s. 52. [Vert. with fruit in his bosom Mus. des Ant. i, 58. August. ii, 82. Æd. Pembrock. Guattani 1787. p. 48—54. tv. 2] Clarac pl. 446 sqq.

2. Head of Flora, entwreathed with flowers, on coins of the gentes Servilia and Claudia. The Farnesian Flora (?), a colossal, finely draped torso, head, extremities and attributes restored, Racc 51. Piranesi St. 12. M. Borb. ii, 26. Neapels Ant. s. 63. [Hebe, N. Rhein. Mus. iii. s. 461.] Rondanini statue, Guattani M. I. 1788. p. 46. [Borghese statue, Stanza vi, 5. The Capitolian, in the Mus. Franç. and Mus. des Ant. where Visconti—who formerly took it for a muse, with Winck. and Meyer ad Winck. W. iv. s. 347.—states that she had had flowers in her hands according to Ficorini's testimony. Supposed Floras Racc. 133. Clarac pl. 439—441. 450. [1004. no. 2748—2750]—Herma of *Pomona* (?) M. Kirker. Ænea ii, 9. *Pomona* Clarac pl. 441. no. 804. 442. no. 806. The Hora of Autumn evidently pl. 450. [The figures on the corners of many sarcophagi, comp M. Capit. iii, 36.] The *facta agrestis lignea falce Pales* also, Tibull. ii, 5; 28., has not yet been anywhere discovered.

3. Priapus-hermæ are frequent on coins, vases, and reliefs as indicating a rural locality; but the herma usually begins only below the phallus. The upper part of the body has the posture of *λόρδωσις*, so that we may also apply the name of *Lordon*, M. Flor. i, 95, 1—3. Often also with a mantle (as are also hermæ §. 67. R.), *μελάνγχλαινος* in Moschus. Herma with turban-like head-dress, Gerhard A. Bildw. Tf. 102, 6. Inscription from Ostia, Archæol. Intell. Bl. 1834. no. 9. Hortorum custos pene districto deus Priapus ego sum: mortis et vitæ locus. [A Priapus as support to a statue of Venus, August. ii, 66. s. 61. Small ones of bronze among the Herculanean antiquities and elsewhere. A statue in the Mus. at Aix, also two inscriptions. Ternite Pomp. Wandgem. (Reimer) ii, 4b.] As god of gardens he has a fruit apron like Flora, PCl. i, 51. Gal. Myth. no. 288. comp. Petron. 60. Sacrifices to Priapus often

performed by naked women on gems, Caylus iii, 50, 5. Bracci i. tv. agg. 22, 1. M. Flor. i, 95, 4—8. Priapus' birth and education, see Hirt s. 173. Zoëga Bass 80 p. 167. On coins of Nicæa Pan stands with a pileus, holding a sacrificial club in the left, and, as it seems, a plant in the right hand, beside a herma of Priapus (one of the chief deities of Bithynia), Cab. d'Allier de Haut. pl. 11, 5. P. Knight On the worship of Priapus. L. 1786.

We have still to mention among these domestic rural deities: the herma-resembling *Terminus* on denarii; *Epona* (from epus, equus) who was painted in stables (Juven. 8, 157. Appul. iii. p. 66. Bip.), in Bianconi Circhi 16., bronze figure in the Hungarian museum, Cattaneo Equejade §. 265. R. 3. Acta Mus. Hungar. i.; the mill-dæmon *Eunostus*, on a gem in Gori, Soc. Columbar. ii. p. 205. *Aristæus* only occurs in the Antinous-Aristæus, §. 203. R. 3, as an Arcadian peasant. Perhaps also Racc. 126. Head of *Aristæus*, similar to *Æsculapius*, Stosch P gr 11, 77, according to Tölken Verzeichniss s. xlv sq.

4. Mountains in human form, as Cithæron in Philostr. i, 14, are not rare on coins; for example Hæmus in hunting costume, M. SClem. 27, 269., Rhodope as a nymph on coins of Philippopolis, Tmolus and Sipylus on Lydian coins. [Visconti ad M. PioCl. iv, 16. v, 16]

### 13. COUNTRY, CITY AND HOUSE.

- 1 405. Greek art represented COUNTRIES, CITIES, and PEOPLES, in human shape,—far beyond the authority furnished by religion and poetry,—conformably to a privilege peculiarly belonging to it (§. 325): much more frequently, indeed, in the Macedonian and Roman period (§. 158. R. 5. 199. R. 9.) than in the elder republican time. As, in the cities founded after Alexander, a goddess of this kind was strictly regarded as a prosperity-bringing, dæmonic being born with the city, as a Tyche, the corresponding representation of a richly draped woman with a crown of towers, a horn of plenty, and the like attributes of prosperity and abundance, was the one here
- 2 usually employed: however, there often also occurs a more peculiar representation, suggested by the mythic foundation of the city, or particularly prominent character of the collective person represented, for instance, to give one out of many, the very sharply expressed form of the Pallas-resembling, but less
- 3 maidenly ROMA. Groups in which one city crowned another, a city a king, or Arete and similar allegorical figures the city,
- 4 were frequent in antiquity. There were also sculptured representations of DEMI (corporations)—of course as men—SENATES and
- 5 similar assemblies. In especial, there was frequent occasion for representing the deities of the PLACES OF AGONES, or even the assemblies of the Agones themselves, as women with palms and wreaths; numberless figures on vases crowning, or girding with



tæniæ are certainly to be explained in this manner. The 6  
 Roman GENII LOCORUM figure as serpents devouring fruits  
 placed before them, whilst the genius belonging to an INDIVI-  
 DUAL—a purely Italian idea, which has been in modern artis-  
 tic language erroneously transferred to subjects of Grecian art  
 —was generally conceived and embodied as a figure in the  
 toga with veiled head, a cornucopia and patera in its hands.  
 The LARES of the Roman religion appear as sacrificial ser- 7  
 vants; the PENATES as beings allied to the Dioscuri. Even 8  
 open SPACES, as the Campus Martius, and streets, as the Via  
 Appia, became human figures in all-personifying art.

1. See Hirt Tf. 25. 26. s. 176—194. G. M. 364—380. *Sparta* [in Amyclæ Paus. ii, 16, 3.], as a woman with the lyre, erected about Ol. 94. Paus. iii, 18, 5. Head of *Pelorias* on coins of Messana, Torrem. 50, 5, 6. Cab. d'Allier de Haut. pl. 1, 18.; after which the similar head of *Artemis* §. 364. R. 7. is by many called *Sicelia*. Θήνη with mural crown and veil, vase-paint. Millingen, Un. Mon. 27. [χρυσόσπινς, Pind. I. i, 1., εὐάγματος χρυσοχίτων, ἱερῶτατον ἄγαλμα fr. 207., also in Olympia Paus. v, 22, 5. and Corcyra.]—*Ætolia*, in the garb described § 338. R. 4., sitting on shields won in battle, N. Brit. 5, 23—25. Millingen Méd. in. 2, 9. p. 39. [*Ætolia* as a woman in armour at Delphi, Paus. x, 18, 7. *Ætolia* with Meleager in the bas-relief in V. Pamfili.] Similar the Amazon-like *Bithynia* on coins of Nicomedes I. Visc. Icon. Gr. Pl. 43, 1. (*Artemis* according to Fröhlich and Visconti). On the *Tyche* of *Antioch* §. 158. No. 5.; so Constantine in a statue carried in his hand the *Tyche* of *Epel*, called *Anthusa*, Malalas p. 322 b. Nicetas c. 10. seems to describe a particular *Tyche* of the hippodrome of Epel—*Italia*, a helmeted woman with a bull, on the coins of the Italici, Millingen Méd. in. i, 19. p. 31., as a woman with cornucopia on coins of the gentes *Fusia* et *Mucia* forming a league with Roma. Many such figures were introduced at the funeral and triumphal processions of the Romans, even so late as the time of the Emperors (Walch ad Tac. Agr. 13.). See the figures of *Europa* and *Asia*, *Phrygia*, *Armenia*, *Ægypt*, *Africa* (with an elephant-helmet, scorpion and corn-ears, Pedrusi vi, 29, 1, crowning an emperor in the Trivulzian cameo, see Mazzuchelli's Corippus, title-vign., her head united with the head of Ammon on gems, P. Knight, Priap. 12, 7.) and other provinces, from Roman coins chiefly of Hadrian's time, G. M. 364—380. Pedrusi vi, 28. 29. Mauritania not in Millin, Pedr. vi, 29, 2. 3. Dacia vi, 29, 6. [Cavaceppi Racc. 49. Africa, bust. Asia holds a serpent Mela i, 19. Fourteen provinces in figures, Canina Etr. Marit. i. tv. 3.] Celebrated head of *Hispania* (? comp. Pedrusi vi, 28, 5.) on the Borghese relief L. 40. Bouill. i, 74. Clarac pl. 255. In the old figures in the Notitia dignitatum, the Roman provinces are represented as women with plates full of gold pieces.—*Cities of Asia Minor* (sometimes like Amazons, as Smyrna on coins), on the pedestal of Puteoli; others from the portico of Agrippa §. 199. R. 9. [The twelve Etrurian cities on the pedestal of a statue, one side of which was found at Cære, Vetulonenses, Vulcentani, Tarquinien-ses, Annali xiv. tv. C. p. 37., Bull. 1840. p. 92, now in the Lateran. Two in male figures, according to the gender of the city, the central one female. comp. also §. 199. R. 9. On a coin of Sept. Severus, of Tarsus,

Isauria, Caria, Lycaonia with tower-crowns. one of them crowning the demos of the city, Rasche ii, 2. p. 1902. Suppliant nations before Luc. Verus, large relief Marmi Torlonia ii, 12.] Fine figures of oriental cities, relief in the L. 179. Bouill i, 106. *Alexandria* with corn-ears, caduceus, and ship on coins of the gens Cæcilia and later ones. Cities which have the neocorate of a temple, usually hold an idol or the temple in the hand. Comp. N. Brit. 9, 24. 25. 10, 3. 12. 19. [*Hellas* and *Salamis* by Panæus, the latter with the aplustre, in allusion to the great battle. The Lindians dedicate to Athana and Zeus τὴν λαμπροτάτην πατρίδα τὴν καλὴν Ῥόδον, Inscr. N. Rhein. Mus. iv. s. 189. Rhodes branded by Artemisia, Vitruv. ii, 8. *Magnesia* adorns her Citharædus with the purple of Zeus Strabo xiv. p. 648. *Ortygia* Strab. xiv. p. 639 sq. *Lydia* with golden drapery, on account of the ancient riches of the country, Philostr. Im. ii, 9., *Thessalia* with olive-wreath, corn-ears and colts ii, 14, *Oropus* as a youth surrounded by sea-nymphs i, 27, *Isthmus*, and also *Lechæon*, as youths ii, 17, on account of the gendre, wherefore Tischbein i, 17 cannot interpret a bearded figure with a reed in his left hand as "the genius of the Peloponnesus," *Scyrus*, dark blue, as an island, wreath of rushes, olive and vine branches, Philostr. the younger i. *Calydon* crowned with φηγὺς (quercus escul.) ibid. 4, *Arcaëlia* with garland of oak-leaves and long knotty stick Pitt. d'Ercole i, 6., *Megalopolis* with Artemis Soter beside the throne of Zeus, Pausan. viii, 30, 5., *Cyrene* on the swan, coins Bullett. Napol. 1847. p. 127 sq. *Nysa* in the great Dionysian procession at Alexandria in Athenæus, *Europa* and *Asia* on the Chigi relief with the battle of Arbelæ, *Troja* sitting as a captive Libanius iv. p. 1093. Statue of a city Clarac pl. 762 c. n. 1906 c. From the allegorical persons in art,—on which Tölkén Vom Unterschiede der ant. u. mod. Mahlerei is most deserving of perusal—we must distinguish the mythical, dæmonical, as a Camarina, Cyrene, Ortygia, &c. in Pindar, Messene, the daughter of Triopas, who had a temple and statue, Paus. iv, 31, 9, Ægina consecrated at Delphi x, 13, 3, or Nemea among the other daughters of Asopus v, 22, 5, whilst for example in Æschylus Nemea is to be understood allegorically as the mother of Archemorus. Comp. also R. Rochette Sur quelques objets en or in the Journal des Savants 1832. Janv. after Avellino.]

2. *Roma* (temple §. 190. R. 1. ii.), costumed in the manner of the Amazons, exerta mamma (Coripp. laud. Justin. i, 287.) in the statue PCl. ii, 15. [Clarac pl. 767, 1905], in reliefs Hirt 16, 2. 25, 16. Completely draped in the celebrated Barberini picture, Sickler's Alman. i, 1. p. 241. [Böttiger Kl. Schr. ii. Tf. 6. s. 236] *Roma*? Giustiniani palace Racc. 84. [Colossal bust V. Borgh. st. v, 27.]; Crozat Recueil d'estampes. P. 1729. i, 2. Statue in the Palace of the Conservatori [Clarac pl. 768, 1904.] With Augustus, Eckhel P. gr. 2. comp. §. 200. R. 2. Sitting on spolia, Zoëga Bass. 31. On denarii of the gens Fabia holding the apex of the pontifices. Other coins N. Brit. 1, 24. 11, 11. G. M. 662. 663. *Roma* and *Constantinople* on an interesting diptychon (now in Vienna, the inscr. certainly more modern) in Gori ii. p. 177. tb. 3. p. 253. tb. 9.

3. *Hellas* crowned by Arete, group by Euphranor; the Demos of the Rhodians by the Demos of the Syracusans, Polyb. v. 88.; the Demos of the Athenians by the Demos of the Byzantines and Perinthians, Demosth. de cor. p. 256. [Disson in his Ed. p. 255]; the Tyche of Antioch by Se-

leucus and Antiochus §. 158. R. 5. Roma crowned by the Πιστις Λακρων on coins, Ann. d. Inst. ii. p. 11.

4. The Demos and the democracy of Athens, Paus. i, 3, 2. comp. §. 138. R. 2. Demi G. M. 363. N. Brit. 10, 2. 24. 11, 6. 14. 16. Zeus and Demos by Euphranor, Paus. i, 1, 3. Demi of Attica, heroes for them, Marathon by Micon. [Demos of the Athenians also by Parrhasius, Aristolaus, Leochares, Lyson. ΔΗΜΟΣ ΛΑΟΔΙΚΕΩΝ Mionnet iv. p. 316.] The *ἱερὰ σύγκλητος* on coins of Cumæ, *ibid.* 9, 20, 23., of Lamia M. I. d. Inst. 57, B 1. Of the Senate Dio Cass. 68, 5.

5. *Olympia*, with this legend, appears as a head in profile on Elean coins, which cannot point out the community which caused them to be struck, as there was not one of Olympia, Stanhope Olympia pl. 17. Also in full length on these coins, as a winged virgin, sitting or hastening along (Allier de Hauteroche pl. 6, 16.), with a staff or wreath, see Gött. G. A. 1827. s. 167. [Hellas and Elis, the former crowning Antigonos Doson and Philip III., the latter Demetrius Poliorcetes and Ptolemy I. Paus. vi, 16, 8.] Olympias, Isthmias §. 350. R. 5. Aglaophon painted Alcibiades in the lap of Nemea, and crowned by Olympias and Pythias, Athen. xii. p. 534 d. Nemea, Hirt 25, 14. [Nemea with the palm, placing her foot on a rock, on the Albani marble vase with the exploits of Hercules, which has more of such figures; Nemea with the palm, on a lion, by Nicias, adstante cum baculo sene, viz. pastore, in illusion to the name *νέμεα*.] An Asiatic goddess of Agones, Gemmæ Flor. ii, 52.

6. Genii locorum, Pitt. Erc. iv, 13. Gell, Pomp. 18. 76. Winck. W. i. Tf. 11. Also on contorniati, Eckhel viii. p. 306. Comp. Visconti PCl. v. p. 56. On the representation of the genius publicus, Ammian xxv, 2. So in statues, bronzes, coins, Ant. Erc. vi. 53. 55. 56. Gori M. Etr. i, 49. The genius Romæ very different, Stieglitz, Archæol. Unterh. ii. s. 156.; the bearded head with the fillet across the brow (G. P. R.) on coins of the gens Cornelia is certain. Often identified with the emperor, Eckhel v. p. 87. Genius Augusti PCl. iii, 2. Galbæ G. M. 670. However the genius Aug. also as a serpent, Boissard iv, 137. A separate class of workers, geniarii, in Inscr.

7. The Lares (cinctu Gabino, Schol. ad Pers. v, 31., bullati, Petron.) in high-girded tunics, with *ῥυτά*, §. 299. No. 7. k, and goblets or tankards, around an altar, Bartoli Luc. i, 13. 14. Ant. Erc. vi, 52. 54. 57. Gori M. Etr. i, 96. iii, 4, 1. Gerh. Ant. Bildw. 64. So the Lares Augusti, Boissard iv, 68. PCl. iv, 45. [Guattani 1785. p. 33. Middleton Ant. Mon. tv. 9. Caussei M. R. i, 2, 48. Hirt Tf. 26, 12. Montf. ii, 1, 59. 60. Rasche ii, 2. s. 1495.] G. di Fir. St. 144. comp. 145-149. The children with the bulla have no relation to them. On the *Penates* Dionys. i. 68.; as heads of youths crowned and sometimes provided with Dioscuri-hats (D. PP.) on many family coins.; on the denarii of the gens Cæsia sitting figures of youths with spears, a dog beside them, and a Vulcan's head above (according to others the Lares). Comp. [Rasche iii, 2. s. 825.], Gerh. Prodr. s. 40 ff.

8. See Hirt s. 186. Tf. 16, 2. 26, 5. 10. 26, 6. (Circus). Visconti PCl. v. p. 56. The *Isthmus* is ingeniously denoted on coins by a rudder at each side, Millingen Anc. Coins pl. 4, 15.

## 14. HUMAN ACTIVITIES AND CONDITIONS.

- 1 406. Personifications of human qualities and relations,  
bordering on allegory, constitute a class of unlimited extent;  
and the inventors of Roman coin-types which furnish the  
greatest number, only availed themselves of a privilege which  
2 always belonged to art. Among the Greeks Nike, who was  
related to Athena, and thereby most personal, was most fre-  
quently sculptured, then Hebe, Arete, Eirene (with Plutus,  
Eleutheria, Eunomia, Euthenia, and kindred beings of benign  
influence, Limos, Momos, Pœne, Cestros, Palæstra, Agon, Pole-  
mos, Deimos and Phobos and others: more however as second-  
ary figures in large representations illustrating the leading  
idea of the artist, and less independently than in Roman em-  
blematic sculpture. [§. 385. R. 7. 388. R. 5.] Besides the gen-  
eral conception of Honor, Virtus, Concordia, Fides, Æquitas,  
Pudicitia, Victoria, Spes, Salus, Libertus, Pax, the particular  
relations Constantia and Providentia Augusti, Concordia  
exercituum, Fides cohortium, Spes Augusta, Securitas Augus-  
ta, Gloria exercitus, sæculi, Romanorum and the like seemed  
4 also representable. The attributes are here for the most part  
easy of explanation; the cornucopia is given to most figures  
of the kind, because all good qualities turn out a blessing to  
man; definite corporeal forms and attitudes characterize only  
a few; sometimes also ancient modes of representing Grecian  
5 deities are laid as the basis of such personifications. There is  
little indication of these [as well as of the Greek] notional  
(begriffsartige) figures being thoroughly unfolded into estab-  
lished artistic forms, precisely because the mere notion does  
not contain the germ of a complete intuition; however, the  
skilful and tasteful application of most of the symbolical ex-  
pressions handed down from earlier times is still deserving  
of great praise.

1. Hirt Tf. 12. 13. s. 103 ff. G. M. 355—362. Eckhel D. N. v. p. 87 ff.

2. On *Nike* (especially the fine Cassel bronze) Böttiger Hall. LZ. 1803 April. [Böttiger Kl. Schr. ii. s. 173. Tf. 2.] In earlier times without wings §. 334. R. 2., so on coins of Terina, Millingen Anc. Coins pl. 2, 2 comp. p. 23. [Frequently without wings also in vase-paintings. Ann. xvii p. 174.] Numberless Nikæ with trophies, shields, candelabra, crowns palms, on coins and lamps, and in Pompeian pictures; they often put inscriptions on helmets or shields (Mionn. Descr. pl. 68, 3., also Tischb iv, 21.). Nike as tropæophorus, PCl. ii, 11. Ant. Erc. iv, 50. vi, 10 Often in cars, guiding the reins for conquerors. Nike *βοῦδυροῦσα* in gem; Tassie pl. 45., in reliefs at Munich 214.; Zoëga Bass. 60.; L. 223 Bouill iii, 47, 2. Clarac pl. 224.; Combe Terrac. pl. 24. 26. Statues in Berlin L. 435. Clarac pl. 349. 636—638. Victoria from Mantua exhibited in

Milan, Rumohr *Reise in der Lombardei* s. 137. Impr. d. I. iv, 7—9. NIKH making libation to Zeus over the altar, Stackelberg Tf. 18. [Nike with kerykeion pouring out to Apollo Kitharædus, Luynes Vases pl. 26, Ann. xii. p. 257. NIKH with kerykeion, pouring out to a warrior who is returned home to his aged father, Gerh. Auserl. V. ii, 150. Elite céramogr. i, 91. NIKH crowning a tripod, from M. Pourtales pl. 6., comp. M. Blacas pl. 1.; 92 N. making libation on an altar, from V. Coghil pl. 22, 2.; 93 another such, a thymiaterion in the other hand; 94 erecting a trophy, from Tischbein iv, 21.; 95 the same Etruscan; 97 N. in a quadriga before a tripod, Plutus, Chrysus, a female figure, from Stackelb. Grab. Tf. 17.; 98. 99. Winged figure with cithern from Laborde ii, 37. and Tischbein iii, 7 (37), doubtful, as is also 100 and still more 96. The splendid Victory of the Mus. Brescian. tv. 38—40. Journ. des Sav. 1845. p. 533 sqq. 6 feet high, nothing wanting but three fingers of the left hand, formerly gilded as may be seen from a trace on the hand, an olive-wreath was set with silver, she is writing like the one on Trajan's column, the attitude easy, the finely folded drapery almost negligent, of masterly lightness and truth to nature, the wings large. The gilded bronze statue about 4 ft. high, found in 1830 at the Mantuan boundaries, in Berlin, on which holes for the insertion of wings were afterwards discovered, Ann. xi. tv. B, Urlichs p. 73.] *Hebe* draped and winged on the goblet of Sosias; draped, with a branch in the left hand, pouring out for Zeus with the right, Tassie pl. 22, 1306; on other occasions almost undraped, with goblet. Comp. §. 351. R. 4. (Europa), 411 (Hercules). The Hebes in Hirt s. 92. are perhaps Nikes. Against the wings of Hebe Panofka M. Blacas p. 80. [Hebe winged, caressing the eagle, Schlichtegroll Gemmen Tf. 33. Winck. Kunstgesch. ix, 3, 7. refers to two Stoschian gems and another, Hebe naked with the goblet. The statue by Naucydes along with Hera. *Eris*, Gerh. Flügelgestalten Tf. 2, 1—6. s. 17 f.] *Arete*, see §. 405. R. 3. and 411. (Hercules) Welcker Ann. d. Inst. iv. p. 385. *πρόσωπον Ἀρετῆς* on a golden crown, Athen. v. p. 211 b. *Limos*, Athen. x p. 452. *Momus* as a feeble old man, Anthol. Pal. Plan. 265. [Tischbein Vases i, 57. comp. Rhein. Mus. 1842. s. 413.] *Phthonos* Tischbein i, 57. (52 according to Welcker N. Rhein. Mus. i, 413) *Εὐθυμίας ἀγαλμα* in Heraclea by Dionysius, Memnon c. 5. *Eirene* first erected by Cimon or Timotheus, according to Plutarch and Nepos. [Statue of Eirene with Plutus in her arms by Cephissodotus in Athens. Paus. ix, 16, 1. Eirene winged, with kerykeion, carrying the infant Plutus, Gerh. Auserl. v. ii, 83. s. 15. *Ειρήνη Λοκρῶν* also on coins of the Epizephyrian Locrians has the kerykeion, and likewise Felicitas, Buonarroti Medagl. tv. 18. p. 308. Thus also Eirene on a vase-design which seems to be derived from Aristophanes (like another from the Wasps, Bull. 1847. p. 103, and Xanthias before Hercules Cab. Pourtales pl. 9. from the Frogs), Vases Luynes pl. 30. Ann. xii. p. 258. Concord (Homonoia) and Friendship were painted by Habron.] *Ἐλευθερία* with a wreath on gold coins of Cyzicus, M. I. d. Inst. i, 57 B 4. comp. Ann. v. p. 279. Panofka, with most extraordinary reference to Liber. *Διονυσία Ἰερώων*, a Demeter-looking female head, Millingen Anc. Coins 2, 10. Ann. d. Inst. ii. p. 313. *Εὐθηρία* a woman leaning, and supported by a sphinx, poppy and corn-ears in her right hand, on coins of Alexandria, Zoëga N. Ægypt. 10, 1. G. M. 379., as a female figure with a large goblet on the relief of Thyrea, Ann. d. Inst. i. tv. C. 1. *Σωσίστολις* as a female

figure, crowning Gelas, on coins of Gela, Torrem. 32, 2. comp. 31, 1, as a male genius in Ehs, Paus. vi, 20. 25. *Hosia* §. 388. R. 5. *Pædra* §. 391. R. 5. *Pæne*, Paus. i, 43, 7. comp. x. 28, 2., perhaps with Lycurgus §. 384. R. 6. *Oestros*, Vases de Canosa 7. *Palæstra*, Philostr. ii, 32. The youths with the prizes for the games, on the relief in Stuart Ant ii, 4. vign., also the boys, generally without wings, who show the different kinds of contests, L. 455. Bouill. iii, 45., Clarac pl. 187.; G. di Fir. 120.; G. Giust. ii, 124, and amuse themselves with game-cocks, L. 392. Clarac pl. 200. comp. 349. appear to be Ἀγῶνες or Παλαίσματα, Philostr. ii, 32. Ἐπαίνοι as winged boys, Luc. Rhet. Præc. 6. *Phobos* §. 65. Panofka Hyp. Róm. Studien s. 245. Deimos and Phobos, Pallor and Pavor, in Rome, the former with hair hanging down, the latter having it erect, on denarii of the gens Hostilia, G. M. 158. 159. Apelles painted *Polemos* with his hands tied at his back. *Enyo* (Bellona) on coins of the Bruttii and Mamertini, Magnani ii, 4 sqq. iv, 36. *Fama* on coins of Demetrius Poliorc. with trumpet and lance, Eckhel N. anecd. 6, 9. Blowing the trumpet, Stuart iii, 9, 13.

3—5. *Fides* and *Honor* (on family coins) have the laurel-wreath, *Libertas* the same, also the hat, *Virtus* has the helmet (*Virtus Augusta* an amazon-like costume), *Triumpus* on coins of the gens Papia a laurel-wreath and trophy, [*Fama*, Mus. Bresciano p. 138.] *Pietas* the stork (*Pietas Augusta* with children, who press close to her, but also, in a different signification, as a woman praying); *Pudicitia* (also *Concordia*) the veil, *Pax* the olive-branch (she also sets fire to armour), *Providentia deorum* a bird of augury (Pedrusi vi, 36, 4), *Aeternitas* has Sol and Luna in her hands (Morelli Vesp. 5, 31.), *Hilaritas* P. R. on Hadrian's coins, cornucopia, palm, children around (Pedrusi vi, 35, 4.). *Annona* is ingeniously provided with a calathus and corn-ship, and carries Roma in her hand, Pedrusi vi, 16, 2. *Aequitas* and *Moneta* have the balance, for different reasons. (In the sky, the balance was introduced into the zodiac, merely as attribute of the virgin as Dike, and sign of the equinox, as the claws of the Scorpion had long occupied the place. The matter is reversed by Hirt s 112.). *Securitas* leans on a column or places her hand on her head (a sign of security and rest).—*Spes*, different from *Elpis* §. 398, 4., gently advancing with the flower in her hand, in the ancient Venus costume, is to be found on coins from the time of Claudius (as *Spes Augusta*), Pedrusi vi, 6, 16. Eckhel vi. p. 238. M. Chiar. i, 20. [The Hesperid on a metope of the Theseum Stuart iii. ch. 1. pl. 14. no. 18 is a similar figure.] *Spes* is otherwise conceived in the relief Boissard iv, 130. as the harbinger of a rich harvest, comp. Tibull. i, 1, 9. *Salus* and *Valetudo* (on coins of the gens Acilia) was formed after Hygieia. Sometimes also several persons stand for one figure, as the *Tempora felicitas* was represented by four boys with the fruits of different seasons, Buonarr. Med. tv. 7, 9. Bossière Méd. du Roi pl. 15. *Abundantia* Racc. 723. [§. 398. R. 3.] The so-called Medicean statue of *Silence* is correctly explained by Mongez, Mém. de l'Inst. Nat. v. p. 150. as a nation from a tropæon.

## 15. THE GODS OF EARLY ITALY.

407. The worship peculiar to the Italian peoples contained 1 very few forms which were originally Italian, and which at the same time approached those of Greece in plastic distinctness. Where there is an appearance of this, we mostly find 2 however that a Grecian artistic form constitutes the basis, as in Janus and Vejovis.

1. See in other passages Jupiter Anxur, Juno Lanuvina, Saturnus, Fortuna, Mantus, Silvanus, Vertumnus, Flora, Genius, Lar.

2. Janus on coins of Volaterræ with two bearded, but also youthful heads, and of Rome, with two bearded (on coins of the gens Fonteia with sprouting beard), and only in later times a bearded, and a youthful countenance. Janus herma, Impr. d. I. iv, 86. [Forchhammer in the Zeitschr. f. die A.W. 1844. s. 1074-77. The double herma also in E. Braun's Ant. Marmorwerke i, 3. is also declared to be Janus by K. F. Hermann Gött. Anz. 1844. s. 344.] He is formed after the Greek double hermæ, such as are found on many coins of Hellenic cities, Athen. xv, 692. comp. Stieglitz N. famil. p. 30. Four-headed on coins of Hadrian. See Böttiger Kunstmythol. s. 257., especially on the key of Janus. Vejovis (in imitation of Apollo) on coins of the g. Cæsia and Licinia, Stieglitz p. 36. Etrusker ii. s. 60.

The supposed *Etruscan* deities in Gori are not in the least to be depended on. Dea *Vacuna* Sabinorum, in Guattani, Mem. enc. vi. p. 29. [Gerhard Ueber die Gottheiten der Etrusker Berlin 1847 with 7 pl.]

## 16. FOREIGN ORIENTAL DEITIES.

408. The crowd of foreign gods adopted into the Greco- 1 Roman worship, gave rise to excellent or inferior works of art in the Greek style, according as the period of adoption was earlier or later. The best perhaps were those produced, in 2 imitation of the Cyrenæan Zeus Ammon, by the worship of the Alexandrian SERAPIS, a god of the infernal world and of the Sun, whose form—an impenetrable mixture of attractive mildness and mysterious appalling power—well represented the character of religious feeling in later times. The STATUES 3 of Isis in the costume of Roman female servants of that goddess, with the stiffly folded tunic, the upper garment fringed and knotted on the breast, and the lotus-flower, are seldom works of excellence; the infantine figures of HORUS or Harpo- 4 crates, with the fore-finger on the mouth, and the cornucopia in the arm, are generally small bronzes, amulets. The SYRIAN 5 GODDESS, resembling the Phrygian Magna Mater, appears some-

times in statues of the time of the Syrian empresses; other beings belonging to the nature worship of the Semitic nations, and which were not so divested of their national singularity, 6 can only be recognised in some subordinate works of art. The treasure of city coins, which has not yet been completely turned to account for the history of Asiatic religion, enables us also to recognise the chief deities of CAPPADOCIA in Hellenized form. The MITHRAIC cycle of statues—besides the hundred times repeated sacrifice of the bull, which is the principal representation, and bears a near relation to the Phrygian Taurobolia—contains many other darker representations, partly from the mystic history of the god, partly from the worship, which was overloaded with ceremonies; on the whole 8 they were very rude in execution. This class is wound up by compositions in which the belief of the ancient world sought to burst its boundaries, wherein it necessarily renounced all healthy form; from thence originated the ABRAXAS GEMS in Alexandria, monuments of the pantheistic religion of Iao, and 9 the PANTHEA at Rome in which chiefly the notion of a world-governing Fortuna absorbed the ideas of all other deities.

1. Hirt Tf. 11. s. 87.

2. Comp. §. 158. R. 1. Fine heads of Serapis PCl. vi, 15. Bouill. i, 66. with modius and seven rays; Bouill. i, 67. on cameos, M. Borb. iv, 39. Serapis as a Hades on a crocodile, Passeri Luc. iii, 73. Serpent-Serapis iii, 70. Comp. Guigniaut Le dieu Sérapis p. 9. [Standing Mus. Veron. p. lxxv, 5. Sitting, bronze figurette from Epirus, Spec. of anc. sculpture i. pl. 63. Two heads Winck. W. iv. Tf. 5. s. 437. Montf. ii, 121. Suppl. ii, 42.]

3. Statues of Isis of this description, Montfaucon Suppl. ii, 40. M. Nap. iv, 51. Clarac pl. 307. 308, [986—994.] Isis with the winged coat around her loins, L. 375. Clarac pl. 306. Bust, PCl. vi, 16. Portrait figures, M. Cap. iii, 81. Barberini group of Isis and Horus, now in Munich 130., Hirt 11, 10. Worship of Isis PCl. vii, 19. Pitt. Erc. ii, 59. comp. Böttiger Isisvesper, Minerva, Taschenbuch für 1809. Roman priestess of Isis with naked bosom, in gems, Wicar iv, 6. Numerous references to the worship of Isis and Serapis on Roman coins, especially in the time of Commodus and Caracalla, Eckhel D. N. vii. p. 128. 213 ff. Vota publica of the time of Julian and other emperors, with a Julianus-Serapis, an Isis-Helena, Eckhel viii. p. 136. Isis here sits often on Sirius who is represented in the Grecian manner as a dog (a cow in Egyptian mythology); as Faria she frequently holds a sail, the Pharos standing beside her. The head-dress of Isis figures on coins of the Seleucidæ, struck by Antiochus Sidetes (Vandamme pl. 47.). comp. §. 232. R. 3.

4. Harpocrates Montf. ii, 105. 123. M. cap. iii, 74. Cuper's Harpocrates. Especially frequent as an amulet, Montf. ii, 105. 123. With club, like Hercules, as Semphucrates, for instance Zoëga N. Æg. Impp. th. 9, 4 Impr. d. I. iv, 20. comp. §. 436. R. 3. Horus-Eros in gems, Impr. d. Inst. ii, 44. We also find Horus-Eros-Hercules united. *Anubis* Montf. ii, 128. Boissard vi, 78. *Canopus* M. Cap. i, 82; G. di. Fir. St. 57.



5. See §. 241. R. 2. A Zeus-Belus on coins of Antiochus VIII. The so-called bust of Hebon on gems, Millin P. gr. 45. Tassie pl. 36, 4179, is certainly a form of Baal. The figure carrying a basket and covered with the skin of a fish, on a gem (Wiener Jahrb. ABl. xxiv. s. 25. No. 5.) and in a relief in the Vienna Cabinet of Antiquities (Oannes?) is perhaps derived from the Babylonian mythology.

6. The *Enyo* of Comana on coins with crown of rays, shield and club, Millingen Anc. Coins 5, 4. comp. Cab. d'Allier de Haut. pl. 8, 4. *Men* §. 400. R. 2. Alexander the Pseudomantis' new god *Glycon* is also accurately known from coins of Abonoteichos, Eckhel ii. p. 383. comp. the coins of Nicomedia, Cab. d'Allier de Haut. pl. 11, 10.

7. Among the numberless works on the *Mithraica*, after Philip a Turre Monum. vet. Antii, there are especially to be referred to here Zoëga über die den Dienst des Mithras betreffenden Denkmäler, Abhand. s. 89—211., together with Welcker's Anmerk, s. 394. Comp. Creuzer Symbolik. i. s. 728. Tf. 3. 36., in Guigniaut pl. 26. 27. 27 b. Eichhorn, Comment. Soc. Gott. rec. 1814. 1815. Seel Mithrageheimnisse. 1823. Niklas Muller, Mithras. Wisb. 1833. V. Hammer Mithraica P. 1833. Clarac pl. 538 A.—56a. The most famous of these sculptures is that in the L. 76. Montfaucon Ant. expl. 1. pl. 217, 1. Bouill. iii, 47. Clarac pl. 204. with the inscription *ναμια σεβαστον*, from the Capitoline Spelæum, the same probably which was destroyed in 377. Comp. F. Lajard Nouv. Observations sur le gr. basr. Mithr. P. 1828. [The same author Sur deux Basr. M. qui ont été découverts en Transylvanie P. 1840. 4to. with 6 pl. in part previously published in the Nouv. Ann. publ. par la Section Franç. de l'Inst. archéol. T. ii. p. 1. Sur une urne cinéraire du Musée d. Rouen ibid. ii, 397—445 and Sur un basr. Mithr. qui a été découv. à Vienne Ann. d. I. xiii. p. 170. tv. 36. The forthcoming Recherches sur Mithra will contain 105 pl. about 800 monuments.] Clarac Mélanges p. 45. Others PCl. vii, 7. Bouill. iii, 48. Clarac pl. 203. 204. The number of them is very great; Southern Germany, France, England, Hungary, Transylvania furnish many. Mithras' birth from a rock (Creuzer i. s. 773.) Montf. i, 218. G. Giust. ii, 62. and in the sculptures of the Mithræum of Heddernheim, which furnish the most complete cycle of Mithraic sculptures, see Habel, Annalen des Vereins (§. 264. R. 2.) H. i. ii. iii. [Creuzer Das Mithreum von Neuenheim bei Heidelberg 1838, also in his Deutsche Schr. 2. Abth. iii. s. 277. comp. 526.] Expiations and probations in the lateral compartments of the Heddernheim and a Tyrol sacrifice to Mithras.—Statues of Mithraic torch-bearers, PCl. iii, 21. Complete symbols of the worship, Gemmæ Flor. ii, 78.

8. On the *Abraxas*-gems, especially Macarii Abraxas—cum Comm. Jo Chiffetii. Antverp. 1657. Prodromus iconicus sculptilium gemmarum Basilid. de Musæo Ant. Capello. V. 1702. Passeri Thes. gemm. astrif. t. ii. p. 221. Bellermann drei Programme über die Abraxas-Gemmen. B. 1820. Dorow, Kunstblatt 1824. No. 105. Matter Hist. Crit. du Gnosticisme. Kopp's Palæogr. T. iii. From the proper Abraxas which represent the god of the Basilidean sect which originated in the time of Trajan and Hadrian (although even this is still open to doubt), Bellermann distinguishes Abraxoids and Abraxasters which represent dæmon-figures and combinations with other deities (Priapus, Anubis). The connexion of

the Abraxas-gems with the Alexandrine theurgy is especially proved by the passage of the papyrus in Reuven's *Lettres à M. Letr.* i. p. 24. [Morgenstern Ueber eine noch nicht bekannt gemachte Abraxas-Gemme, Dorpat 1843. Programm.]

9. A *Pantheon* (phallic) already on coins of Demetrius II. of Syria. Mionnet v. p. 58.; also on coins of the gentes *Plætoria* and *Julia*. *Minerva Pantheos*, Millin P. gr. 57. *Bacchus Pantheus* in inscr. and *Auson.* Epigr. 30. *Tyche Pantheos* often on gems, comp. Orelli Inscr. 21113. The [singular] bronze found in the tomb of Festus (§. 205. No. 5.) seems to be also one of this class. [Hirt Bilderb. ii. s. 116. Tf. 13, 20, *Fortuna* from the Mus. Rom. i, 31. 32. Brunck Anal. ii, 90, 28, the head of Pan, the breast and belly of Hercules, and Hermes below (*talaria*) in one body.]

### C. HEROES.

- 1 409. The fixity and definiteness of individual characteristics, such as is observable in the chief deities of Grecian art, extended also to the principal heroes. We know that it was discovered in works of Greek art not merely by the attributes and treatment, but also by the figure and conformation of
- 2 the body. Now, however, we know but very few heroes, almost none besides Hercules, in so definite a manner, and can even scarcely attain to a more minute knowledge, as instead of the numerous bronze statues and groups—works of the most excellent artists—which antiquity possessed, we have now left us only reliefs, and those chiefly on sarcophagi, where the mythos is treated with particular reference to the occasion of the sculpture, and vase-paintings, whose light and free
- 3 design admits little of those characteristic traits. It is the custom, therefore, in general, only to interpret according to the import of the transaction represented, wherein the choice is
- 4 left between very different cycles of mythi. The general alterations in the spirit of ancient art also affected the figured representation of heroes; in particular the bearded and completely armed figures of the elder sculptors and painters were for the most part supplanted by youthful representations, with slight indication of accoutrement.

1. The passage in Plut. Arat. 3. is extremely important and instructive. Canonic formations of Parrhasius §. 138, 2., and Euphranor §. 129, R. 2., qui primus videtur expressisse dignitates heroum. In Philostratus, *Heroica*, the forms of heroes seem to have been thoroughly characterized even to the most minute features, comp. §. 415. R. The *signalements* also which the later pragmatic writers, Dares, Dictys and Malalas give of heroes are perhaps taken in part from statues.

2. See for example the numerous bronze statues of heroes described by Christodorus; a number of them seem together to form a large group.

4. Hyacinthus bearded on the Amyclæan throne, with Nicias very youthful, Paus. iii, 19, 4. In the same manner are distinguished the early and later styles of vase-paintings; the Volcentine have mostly bearded heroes, Ann. d. Inst. iii. p. 146. On the complete armour in antique vase-paintings, Ann. d. Inst. iii. p. 49.

## 1. HERCULES.

410. The heroic-ideal is expressed with highest force in 1 Hercules, who was pre-eminently an Hellenic national hero. Strength, steeled and proved by exertion, is the main feature, which early Greek art already indicated in its creations, but Myron and Lysippus especially unfolded into a form which could not again be outdone. Even in the statues of the youth- 2 ful Hercules, which are often extremely noble and graceful, this concentrated energy is displayed in the enormous strength of the muscles of his neck (§. 331, 2.), the thickly set, short curls of his small head (§. 330, 2.), the comparatively small eyes, the great size and prominence of the lower portion of the forehead, and the form of the entire limbs. But the character of the 3 victorious combatant of monsters, of the toil-laden (*ærumnosus*) [*πονηρότατος και ἄριστος*] hero, is exhibited more clearly by the matured figure, such as it was perfected by Lysippus with especial predilection (§. 129. R. 2.), in the protuberant layers of muscle developed by infinite labour, the huge thighs, shoulders, arms, breast and back, and also in the earnest features of his compressed countenance, in which the impression produced by exertion and fatigue has not been effaced by transient repose. Both 4 forms can still be pointed out in an almost unlimited cycle of adventures and combats, and the development of the hero can be traced from the serpent-quelling child throughout all the events of his life. For the twelve labours, which were sculptured with especial frequency, but whose consistency and succession were never indeed established with complete uniformity, although an early-sanctioned order can be perceived, there were soon formed certain favourite modes of representation,—for many of them however several others which were employed differently according to the time and district. Among the host of other exploits we find the slaying of the 5 giants in particular on vases of the old style; as to the battle with the centaurs there also figure here less known legendary forms. The strictly warlike deeds were less a subject for the 6 formative art than for elder poesy; hence it was only in earliest art that Hercules wore the usual heroic costume, such as

he has it in Hesiod, and on the contrary the lion's hide, the club and the bow figure even in early times as the ordinary  
 7 accoutrements of the hero. Other phases of the character are disclosed by the relation to Omphale, the hero spinning in transparent female drapery of russet hue, and the voluptuous woman in heroic nudity, with club and lion's hide; gay sports  
 8 of Erotes are linked therewith. Then the paternal relation to Telephus, his son suckled by the hind and again recovered, wherein art, which treated the subject chiefly in the time of the Antonines, must have partly followed other sources than  
 9 the usual mythological legend. Purifications and expiations, of which the irascible hero required many, could only be alluded to; but it is probable that the lyre-playing Hercules sprang from the conception of the hero when softened after expiation (comp. §. 359. 361.).

1. Beger's *Hercules ex antiquitatis reliq. delin.* 1705. is of little use. Goethe *Kunst. u. Alterth.* ii, 1. s. 107—143. Gurlitt's *Fragment einer Archäol. Abhandlung über H.*, Archäol. Schr. L. 343. [Comment. Societ. Philol. Lips. ii. p. 58—64.] For the artistic history of H. §. 57. R. 2. 90. R. 2. 96. No. 20. 21. 25. 99. R. 6. 118. R. 2. 119, 2. 122, 4. 129, 2—In Etruscan mirror-drawings H. (on other occasions called Heracle) is denominated Calanice, that is *Καλλίνικος*, Micali 36, 3. 50, 1. [Gerh. Etr. Spiegel ii, 138. Statues in Clarac pl. 781—804 B., heads from coins pl. 1007. no. 2798—2810.]

2. *Young H.* of Ageladas, Paus. vii, 24, 2. Fine statue in the Lansdowne collection, Spec. 40. Head Brit. M. i, 46. [Spec. ii, 42, colossal, one of the best]; with bruised ears, Brit. M. ii, 46. PCl. vi, 12.; similar M. Chiar. 43. M. Nap. ii, 32. iv, 70., at the same time with a wreath of poplar encircled with a tænia. Splendid heads on gems (H. Strozzi) Bracci tv. 49. Lipp. i, 240. Impr. d. Inst. i, 67. comp. §. 412. R. 1. (Theseus); also on coins, for instance those of Crotona, where he (§. 329. R. 7.) is even crowned with laurel (as in those of the Bruttii, N. Brit. 3, 23.) and appears to differ from Apollo only by his short hair and bull-neck. H. youthful at the robbery of the tripod, §. 362 R. 2.; on the relief G. di. Fir. St. 104. with the lion, the hydra, the boar, the hind, then bearded; often however also with the Hesperides, as Christodorus describes him 137. Bronze in the Brit. Mus. H. young with Hesperidan apples, Spec. ii, 29. H. *Φορξιδόριξ, νευρώδης* Clem. Al. p. 26. Pott. *στέργα εὐπαργή κ. τ. λ.* Philostr. V. S. ii, 4.

4. Hercules' birth? PCl. iv, 37. G. M. 429. H. borne by Hermes §. 381. R. 7 Suckled by Hera, on Etruscan pateræ, Bianconi tv. 10. Education PCl. iv, 38. 39. G. M. 431. 432. The fight with the serpent (Brunck iii. p. 209.) in statues, among which one at Florence is distinguished, Edit. Winck. iv. s. 303. Meyer Tf. 23. comp. Bouill. iii, 16, 4. M. Borb. i, 8.; a Dresden one 250. Aug. 89. (according to Hase); on coins of Thebes, Tarentum (Millingen Méd. In. 1, 13. 2, 15.) and elsewhere; in paintings by Zeuxis, Plin. xxxv, 36., Philostr. the younger 5. Ant. Erc. i, 7. G. M. 430. M. Borb. ix, 54. The *combats*, *ἄθλοι*, in the temple of Athena Chalciæcos, on the Theseion §. 118. R. 2., on the Olympian temple §. 119. R. 2., in the tympanum of the Heracleion at Thebes

by Praxiteles, at Alyzia by Lysippus, also at Pergamos, Brunck iii. p. 209. The Volcentine vases furnish a very complete series of the combats of Hercules, Ann. d. Inst. iii. p. 47. [Very many in Gerh. Auserl. V. ii, 93—148. iii, 183. 192. J. J. Dubois Catal. de la Coll. Panconcke 1835. Heracléide no. 58—79. De Witte Catal. Durand 1836. no. 264, 332. (selected vases), and later catalogues of the sort. Gerh. Etr. Sp. ii, 125—168.] Collocations M. Cap. iv, 61. Meyer Tf. 6. (in Myron's style?); PCl. iv, 40. 41. 42.; M. Borb. i, 8. 9.; Zoëga Bass. 61—63.; G. di Fir. St. 104.; L. 469. 499. Bouill. iii, 50, 1. 2. Clarac pl. 196.; G. Giust. ii, 135.; Piranesi, Vasi ii, 75. comp. G. M. 433—446. 453. Statues from Ostia, Hercules with Diomedes, Geryon, Cerberus and the wild-boar (not the tripod), PCl. ii, 5—8. E. A. Hagen de Herculis laboribus. Regim. 1827. [Four unedited monuments with the deeds of Hercules are mentioned Ann. xvi. p. 179, two sarcophagi, an ara, dedicated by P. Decimius Lucrio, and a fragment now in the Lateran. Add to these also the side of a sarcophagus in V. Ludovisi with nine exploits, and a sarcophagus with ten *athlæ* and by-sides in the Marmi—nel pal. Torlonia ii, 2.] The most usual order of succession seems to be nearly as follows (G. M. 453. Cap. PCl. 42. L. 469.): Lion, hydra, boar, hind, Stympthalides, Augeas, bull and horses, Geryoneus and Amazons, Hesperides and Cerberus, wherewith that at Olympia and that on the Theseion (here, as it appears, lion, hydra, hind, boar, horses, Cerberus, Cycnus? Amazons, Ceryoneus, Hesperides) agree in most particulars. Comp. Welcker Rhein. Mus. i. s. 507. [Kleine Schr. i. S. 83.]

In conflict with the *lion*, on antique vases, especially M. Blacas pl. 27. Micali tv. 89.; [this ancient composition on vases was in later times transferred into life-size reliefs, in Santa Maria sopra Minerva in Rome, E. Braun. Ant. Marmorwerke ii, 7.; in like manner in a church behind Hymettus; of equal size is H. λεοντοφόνος at the side of the garden of the palace in V. Medici:] strangling it, in archaic style, Gori M. E. i, 73., in beautiful style on the Theseion, in statues, M. Flor. iii, 65., on coins of Heracleia, of the gens Publicia and elsewhere; standing over it and resting, at Olympia. [Lion, hydra, bull, in fine compositions, Campana, Opere di plastica tv. 22—24., of these are several repetitions extant.] He fights the *Hydra* with the club, arrows (see Hagen), and with a harpe, in the metopes of the Delphian temple (Eurip. Ion. 158. comp. Gött G. A. 1828. s. 1078.), as in Millin Vases ii, 75., whilst Iolaus kills the scorpion. [Early vases M. d. I. iii, 46. Ann. xiv. p. 103. One also in the library of the Dominicans at Girgenti; from a terracotta frieze in the Mus. Gregor. at Rome, in engraved stones, the Hydra, six—seven—ten-headed, according to old designs in the Bibl. Cappon. in the Vatican no. 3103. fol. 7. 70. 72.] Carrying the *wild boar* on his shoulders, sometimes without Eurystheus (Liban. Ekphr. 12. Petersen de Lib. iii.), sometimes with Eurystheus stuck in the cask (§. 48. R. 3.) on vases, see Maisonneuve 66.; Campanari Mem. Rom. ii. p. 155. Panofka M. Bartold. p. 69 sq. Micali tv. 92.; *ibid.* tv. 85. M. Pourt. 12.; R. Rochette J. des Sav. 1835. p. 217 sq.; in wall-paintings Pitt. Erc. iii, 47, 1.; in reliefs Clarac pl. 196., where the head of Eurystheus is misdrawn into an altar-flame, also on the Theseion as it seems. Kneeling on the Arcadian *hind* §. 96. No. 25. H. chases away the *Stympthalides* (of whose form Voss Myth. Br. i, 32) sometimes kneeling (on coins of Stympthalus, Cab. d'Allier de Haut. pl.

6, 22.), sometimes standing (also on these coins) with bow, but likewise with club. He slays *Diomedes* with his club, coins of Antoninus Pius of Alexandria, Mionn. Suppl. ix. pl. 8. p. 24. H. bull-queller. Stackelb. Gräber, Tf. 14. (Theseus according to Stackelb.) Fighting with *Geryoneus* (ΓΑΡΥΦΟΝΕΣ on a vase from Volci, Ann. d. Inst. v. p. 231.) as threefold hoplites. [De Witte Mém. sur H. et Geryon. Nouv. Ann. de la Sect. Franç. de l'Inst. Archéol. 1838. 1839. p. 107. 270.] Placing his foot on the *queen of the Amazons*, on the Theseion, also in Olympia as it seems. [Inspection shows that H. holds fast the Amazon, who is thrown upon her face, with his legs squeezed against her under the shoulders, but the fragment has been misunderstood, and was wrongly combined with another, in a very comical manner, in a cast at Paris in 1841. Kunstmus. zu Bonn. S. 160—162.] Fighting with a mounted Amazon on imperial coins of Heraclea, Pedrusi vii, 32, 6. Hercules fights especially with the Amazon Andromache on vases from Volci. Hercules for the most part drags *Cerberus* after him; otherwise on the Volcentine vases, R. Rochette M. I. pl. 49 a. Receiving the apples of the *Hesperides* from a virgin or plucking them himself, vase of Asteas from Pæstum, Millin i. 3., another published by Bern. Quaranta, Kunstbl. 1824. No. 6. comp. also Hancarv. i, 98. On gems H. slays the dragon, and the *Hesperides* flee, M. Borb. vii, 47. The coffer of Cypselus and the group of Theocles, Paus. vi, 19, 1. comp. v, 17, 1. combined the adventure of the *Hesperides* and of Atlas, in the same way as in Pherecydes. On Atlas §. 396. [Atlas and the *Hesperides* on a large Apulian vase, Gerhard Archemorus Tf. 2., other *Hesperidian* monuments, S. 41. [H. stoops, with a small basket before the tree, waiting till the apples are gathered for him; Hermes, Iolaus; amphora in the possession of E. Braun; Gerhard le Vase de Midias B. 1840. pl. 2. S. 41. 76. Zoëga Bassir. ii. tv. 64. Mosaic §. 322. R. 4.] H. with *Antæus*, Brunck iii. p. 210. Group in Florence, Maffei Racc. 43., fragment from Aquileia, Wiener Jahrb. xlviii. s. 101. Tf. i, 1., at Volci M. I. d. Inst. 26, 2., [? Mus. Gregor. ii, 16, 2 a. Antæus, formerly "Cacus."] picture, Nason. 13., gems. Combats especially numerous on coins of Perinthus; also (No. 273. Mionn.) that with the *Echidna*, comp. Zoëga 65.

5. *Battle with the giants* on the coffer of Cypselus, Paus. iii, 18, 7. Alcyoneus' death §. 397. R. 3. G. M. 458. 459. Millingen Div. 31. Ann. d. Inst. v. p. 308. *Battles with centaurs* in groups of statucs, M. Flor. iii, 60., on vases from Volci, Micali tv. 95., and others, G. M. 438.; Hancarv. ii, 124.; Millin i, 68.; Moses 1.; Millingen Div. 38., where Dexamenes is a hostile centaur contrary to the ordinary fable. H. slaying a centaur Impr. d. I. iii, 66. The story of Nessus, in earliest painting, H. et Nessus, Peint. d'un Vase de Tenée, Progr. Athen. 1835. 4to. Zeitschr. f. A. W. 1836. s. 1157. Philostr. the yr. 16, treated in a peculiar manner in a picture from Pompeii, M. Borb. vi, 36.; the rape of Dejanira on vases, G. M. 456., reliefs, Brit. M. ii, 15.; Dejanira borne by H., Etrusc. mirror, G. M. 457. [Gerh. Etr. Spiegel ii, 159. comp. 160. Volc. vases Gerh. Auserl. V. ii, 117, 1. Cab. Durand no. 321.; Gerh. ii, 3, also in Micali tv. 75—78.; Dejanira with the infant ΗΥΔΑΟΣ in her arms, Hercules, Athene and Ceneus. Gerh. Tf. 116.] H. opening the cask of *Pholus*, on the vase G. M. 439. comp. Micali tv. 99, 6.; Stackelb. Gräber Tf. 41.; [three other vase-paintings, Gerh. Auserl. V. ii, 119, 120.] on gems, *ibid.* tv. 116, 7., intoxicated among the centaurs, at Volci. Combat with

*Achelous* (group by Dontas, Paus. v, 17, 1. vi, 19, 9.) §. 403. R. 2. Millin Vases ii, 10. comp. Philostr. the yr. 4. [Vase from Gurgenti § 403. R. 2. A Vase edited by Sam. Birch in the Trans. of the Soc. of Lit. Sec. Series i, 1843. p. 100—107. and by Gerh. Auserl. V. ii, 115. was considered a deception by Millingen. A human head with a horn is combined with the body of a Triton as Achelous.] Fighting with *Triton*, on vases from Vulci, Welcker *ibid.* s. 521. comp. §. 402. R. 2. H. questioning a sea deity, Nereus or Proteus, before the theft of the apples, Impr. d. I. iii, 17. [Bull. 1833. p. 88. Hercules and Triton, Welcker Kl. Schr. i. s. 84. M. Gregor. ii, 44, 2, vase from Vulci 1835; Gerh. Auserl. V. ii, 111, Cab. Dur. no. 302., now Cab. Pourtalès no. 196.; hydria Pizatti, Bull. d. l'Acad. de Bruxelles xi. p. 407. edited by Roulez; lekythos from Agrigentum found in 1833, Politi Lettera al Sgr. Millingen Palermo 1834.; in the possession of Baseggio in Rome 1841. H. and Triton, Rv. two nymphs each with a dolphin; in his possession also Rv. Dionysus and Ariadne, Apollo, Artemis, Hermes; and still more grand H., Triton, Athene and other figures; a fine specimen in the possession of Cav Campana in Rome 1845; one in the Mus. at Naples, the sea-god terminating in two serpents and two dogs, attacked by Hercules in shield and armour, above them Dædalus and Icarus, Rv. Perseus; one in Vienna, Arneth das k. Münz-u. Antiken-Cab. s. 14. no. 77. The god wrestling with ΗΕΡΑΚΛΕΣ is also called ΝΕΡΕΥΣ, Proteus or Poseidon with sceptre and white hair and ΑΜΦΙΤΡΙΤΗ stand by. Notice d'une coll. de vases peints—de feu le Pr. de Canino P. 1845. p. 7. no. 11.; similar no. 8, and NEPE half man, half fish, like Triton, is also alone, M. Blacas pl. 20. and with Nereids M. d. I. i, 38. comp. O. Jahn Archæol. Aufs. s. 64 f. Minervini Bull. Napol. iv. p. 88. 113. Vases connected herewith enumerated by Gerh. Auserl. V. ii. s. 95. not. 12. Nereus in human form wrestling with H., Gerh. Tf. 112. 113. s. 99., Cab. Durand no. 304. 305. H. overpowering the sea-god in the friezes of Assos M. d. I. iii, 34., also in Fellows' Asia Minor p. 48.] With the sea-monster of Hesione §. 322. R. 4. With the *Hippocentide* (Lugurians according to Zoëga) PCl. v, 15. Before *Ilion* §. 90. R. 3. With *Cycnus* §. 99. No. 6. 175. R. 2. Vase from Vulci Bull. 1835. p. 163. [Gerh. Auserl. V. ii, 121., at the same time with another]; Bull. 1837. p. 89., [one of those here described in Gerh. Tf. 122. 123.; a Nolan one Tf. 124. Others in the Mus. Gregor., in that at Syracuse and in many other places. A collection of designs in E. Braun's.] With *Busiris* (in the spirit of the Satyric Drama) Millingen Div. 28., with excellent drawing of the Egyptians on a Volcentine vase, Micali tv. 90; of two other vase-pictures Panofka Hyp. Röm. Studien s. 296. [Berl. Vasen no. 1763, &c.] H. *Buzyges*, Erbach vase Ann. vii. p. 93. tv. O2 (Creuzer). H. and Pallas, beside the monster, Helios according to Stackelberg, Gräber Tf. 15. H. in advance, Pallas in her chariot, beside a tripod [like Eos §. 400. R. 3.], *ibid.* Tf. 15, Restoration of the tripod according to Stackelberg??. H. before the lustral fountain Impr. d. I. iii, 19. 20. [H. driving a bull before him, which he strikes with a bundle of arrows as Eos drives the boar in Theocritus 29, a tree, vase-painting Bull. 1842. p. 187. On a fine cylix of M. Joly de Bammerville's at Paris. II. grasping the vines with such force that the roots turn upward, opposite H. strangling Syleus. A girl with pitcher and goblet before an altar on the bottom.

6. In old wooden figures H. appears in armour, Str. xv, 688. comp. §. 77. R. 1. On the ark of Cypselus he was recognised by his usual *σχήμα*, §. 57. R. 2. with which the sword, Paus. v, 18, 1. is not at variance; in many vase-paintings (M. I. d. Inst. 26, 10. Tischb. ii, 20.) [Micali tv. 90. 100, 2. 3. Laborde ii, 22. Politi sulla tazza dell' amicizia 1834.] it is united with the otherwise usual costume, as is also the Boeotian shield, §. 99. No. 6. The bow of Hercules is the Scythian one, with double bend, (the *παλίντονα τόξα* Æschyl. Choeph. 159.), Passow in Böttiger's Arch. u. Kunst. s. 150. The lion's hide is fastened especially in Etruscan bronzes not merely with the fore-paws on the breast, but also with a clasp on the waist, Micali tv. 35, 6. 14.

7. H. and *Omphale*, Farnesian group, Neapels Ant. i. s. 24. Gerhard's Ant. Bildw. i, 29. M. Borb. ix, 27. Relief G. M. 453. The spinning H. in the mosaic §. 322. R. 4. G. M. 454.; Lucian speaks of similar paintings De hist. conscr. 10. On the Cassel statue, Bouill. ii, 8. Völkel in Welcker's Zeitschr. s. 177. Hercules combed by Omphale, G. M. 453 \*\* Omphale in the costume of Hercules on coins of Sardis, on gems. Julia Domna as Omphale, Guattani Mem. enc. v. p. 120. [Large statue of Omphale in this costume in the possession of Vescovali in Rome.] Head of Omphale? L. 193. M. Franç. iii, 11., on many gems, see especially G. di Fir. v. tv. 27. H. and Iole? famous gem of Teucros, M. Flor. ii. 5 G. di Fir. v, 26, 1. G. M. 455. [Jul. Minervini conjectures il mito di Ercole e di Iole Nap. 1842. 4to. in a Pompeian picture. R. Rochette Peint. de Pomp. pl. 7. p. 91—107. Cavedoni in the Bull. Napol. ii. p. 53. E. Braun Bull. 1842 p. 185. O. Jahn Archæol Beitr. s. 233. supposes it with Panofka to be Auge.] H. subdued by Eros, §. 129. R. 2. Treated in a more archaic fashion, Lipp. i, 282. G. di Fir. v, 6, 4. Wicar ii, 23. H. brings Eros (Epeur) a prisoner before the throne of Zeus, Etr. mirror-drawing, M. I. d. Inst. ii, 6. Erotes playing with Hercules' weapons, G. M. 472.\* and frequently. *Eros-Hercules* L. 265. 297. Bouill. iii, 10, 1. 3. Clarac pl. 282. Millin G. M. 482.\*\* The so-called Ptolemæus Auletes, a Hercules at Cos, in female costume, according to Köhler Descr. d'une améthyste. 1792.

8. H. and *Telephus* (according to Visconti, Ajax according to Winck.) in the fine group Racc. 5. PCl. ii, 9. Bouill. ii, 3. Clarac. pl. 302 comp. Besch. Roms ii, ii. s. 227. [ibid. s. 154.] and Gerhard A. Bildw. Tf. 113, 1. In bas-reliefs Hercules with Telephus in his arms and Bacchus. Other groups L. 450. Bouill. ii, 2. Guattani M. I. 1788. p. xxix. [H. with the infant Telephus on his hand, and the hind at his feet; similar a very small statue in the Cabinet of Antiquities at Vienna] Gaetano d'Ancona Illustr. del gruppo di Ercole colla Cerva scoperta in Pompei nel 1805. On an Athenian monument, M. Nan. 190. comp. Paciaudi Mon. Pelop. Epim. §. 3. Eckhel P. gr. 26. 27. Fine picture of the recovery of Telephus, Pitt. Ere. i, 6. G. M. 451. M. Borb. ix, 5. comp. viii, 50. Coins of Pergamos, Choix. Gouff. Voy. pitt. ii, 5, 3., Midæon, Vaillant De Camps p. 63., Tarsus, G. M. 450., of Antoninus Pius §. 204. R. 3. Antonini Imp. iii, 67. The eagle introduced as in the wall-painting. Telephus alone as a child under the hind, on coins of Tegea, Cab. d'Allier de Haut. pl. 7, 2.; as a youth, resembling the Dioscuri, with the hind on the Portico of Thessalonica. Discovery, Coins of Gorme, Münchner Denkschr. f. Philol. i. Tf. 3, 2. [O. Jahn Telephos und Troilos, Kiel 1841, 8vo. and Archæol. Aufs. s. 160—



180. Telephus at the hind and H. Campana Opere di plastica tv. 25. As in the fine relief Visconti Mon. Scelti Borghes. ii, 9. O. Jahn s. 62. a servant lays the swaddled child of Auge in her bosom, the painting in the baths of Titus in Thiersch Veterum artif. op. tb. 1. may also be interpreted in connexion therewith according to Panofka Hall. LZ. 1836. Aug. s. 490—92, although the motive of the swing which the maid gives herself, remains obscure. Auge in Mysia, Auge, Teuthras, Aphrodite, Gerh. Etr. Spiegel ii, 169, &c.] Hercules' son *Glenus*, on a vase from Volci, see Commentat. Soc. Gott. rec. vii. p. 102.

9. On the coins of Crotona we see H. making expiation, and reposing beside the wine, see Dorians i. p. 455. H. in remorseful sorrow on account of his frenzy, picture by Nicæarchus, Plin. xxxv, 40, 36. Making atonement at Delphi? Laborde Vases i, 34. On the archaic vase Laborde ii, 7. Athena has taken the club from H. and he ascends a step playing on the lyre. II. *Kitharodos*, often at Volci, with Athena, also with Hermes and Dionysus, Micali tv. 99, 8. Ann. d. Inst. iii. p. 135. Also Passeri Luc. ii, 6., on gems M. Flor. ii, 44, 2. Lipp. Suppl. 335. 336. and among the muses of Ambracia, §. 393. R. 2. G. M. 473. 'Hρακλῆ τῶ Μουσῶν, ἑτήρ, relief, Boissard, iv, 63. [H. and the Muses worshipped in the Gymnasium according to inscriptions.]

411. The pyre on Mount Ceta (the sufferings at which were 1  
certainly very rarely exhibited by art), and the apotheosis  
open up a new series of representations of Hercules. We see  
the hero, in beautiful vase-paintings, led up by his guardian  
deities, from the pyre to Olympus in a quadriga, usually in  
youthful form,—because his rejuvenescence took place simul-  
taneously with the apotheosis,—and even wedded there to  
Hebe, the goddess of youth. Another mode of representation 2  
first introduces Hercules into the thiasos of the Bacchian at-  
tendants, and sports with the contrast between the violent  
and intractable hero and his wanton companions. A Her- 3  
cules of this sort, taking his ease in this happy intermediate  
state, was represented in the famous master-piece, the torso  
Belvedere, whose posture entirely agrees with that of the hero  
reposing among the satyrs. Hercules here rested on his right  
arm, in which he probably held the skyphos, (§. 299. No. 7 d.),  
and had the left doubled over his head; a happy feeling of  
comfort seems diffused over the muscles of his majestic frame,  
without effacing the impress of immense power. Following up 4  
the sports of Dionysian festal mirth, art also gladly represented  
Hercules in a comic light; for which his adventures with the  
Pigmies and Cercopes furnished the best opportunity. The 5  
worship of Hercules is denoted by his sacrificial animal, the  
wild-boar, and also the Herculean skyphos; the cornucopia  
also belongs to him in a certain relation. Here he is usually  
grouped with inferior rural deities (§. 402. 403, 1.), to whom  
he even approaches pretty near in an inferior modification,  
whercin the rude and coarse phase of his character comes

into view. The allegorical fable of Hercules at the cross-way, on the other hand, is of little importance to art.

1. *A suffering H.* (H. habitu *Ἠταίο*?) [solo eo habitu Romæ] is said to be in the Barberini palace; a head with such expression on gems, Spence, Polym. pl. 19, 3. Lipp. Suppl. ii, 491. [Fine youthful bust with mournful expression Galer. di Firenze iii. tv. 117.] On the *apotheosis* Böttiger Hercules in bivio p. 37. Relief on the Amyclæan throne, Paus. iii, 18, 7. Picture by Artemon, Plin. xxxv, 40. Fine vase-pict. in Gerhard, Ant. Bildw. 31. comp. Welcker, Hyp. Röm. Stud. s. 301. Nike drives, Hermes guides, Apollo welcomes, Pæas takes away the quiver, a nymph extinguishes the pyre, as does the brook Dyras on other occasions. H. ascending in Athena's quadriga, on several vases from Volci, Ann. iii. p. 151.; besides Millingen Div. 36.; G. M. 462.; Moses pl. 69.; [De Witte Vases peints de l'Etrurie No. 96., underneath the pile, which the *παρ-θένοι ἀμβροφάροι* Arethusa and *ΠΕΜΝΟΣΙΑ* are quenching.] H. in youthful form receiving the draught from Hebe, relief, Guattani M. I. 1787. p. 47. H., in a circle of several deities, presented to Hebe, on Etruscan mirrors, for instance Micali tv. 49. Hebe with Hera and Athena coming to meet the quadriga of H., in Volci, Ann. iii. p. 152. Olympian marriage of H. and Hebe (but with the enigmatical inscription *ΙΟΑΕ*, R. Rochette M. I. p. 271.), splendid picture on a large crater from Nola, in Berlin. [Apotheosis of Hercules Berlin Vases no. 1031, cylix from Tarquinii, Gerhard Trinkschalen Tf. 5. and no. 1708—1711 amphoræ; Dubois Vases Pancoucke no. 79. Selection from Luc. Bonaparte's Vases Archæologia L. xxiii, Nike to the right of H. under a portico, the gate of Olympus, handing him a garland, on the left Zeus with winged thunderbolt, Rv. Quadriga guided by a crowned goddess, another with cup and lute; in the Mus. at Naples from Ruvo. H. in the quadriga led into Olympus, Rv. Battle; Vasi Feoli no. 18. H. with Athene in the quadriga, guided by Apollo with the hind, without bow, Rv. Dionysus with two satyrs, no. 19. amphora from Vulci, the same together with a figure meeting Apollo; Mus. Etr. no. 1635, Micali Storia tv. 89. H. lying (in Olympus) with *ΑΛΚΜΕΝΕ* at his feet. Alcmena in Olympus Gerh. Studien i. s. 304. Not. 6. Very doubtful if Alcmena Gerh. Trinkschalen 5. and that she, who must have been introduced by Hercules, should pray to Zeus for his reception. Vase of Python Nouv. Ann. de l'I. Millingen T. i. p. 487. pl. 10, Alcmena on the pile, to which Amphitryon and Antenor apply torches, above in half-length Zeus and Aes, all these with the names, and two Hyads, who quench the flames by pouring water from their pitchers, whilst two thunderbolts are hurled to the ground by Zeus, who thus destines Alcmena to immortality, as he also caused her to be stolen from her grave by Hermes. She therefore stretches her right hand upwards. Rv. Dionysus between two Mænads, and Semele between Satyr and Silenus.]

2. So the Farnesian relief (*Zoëga* 70. Corsini *Herculis quies et expiatio in Farnes. marmore expressa*), the meaning of which is evidently this: H. is apotheosized in the year 58 of Admete, the priestess of Hera; through the priestess he receives from the hand of Hebe the draught of immortality (to which draught is also to be referred Gerh. Ant. Bildw. i, 47.), and now comes as *ἀναπαύομενος* in the first place into the

sphere of the Bacchian dæmons. We see H. besides in the Bacchian thiasus on the Volcentine vases, as on the tazza in Zoëga 71. 72. In Bacchian pompa beside Dionysus in the chariot, PCl. iv, 26. Woburn Marbl. 6. Playing on the flute among satyrs, Laborde ii, 11. At the banquet with Dionysus and Ariadne, Millin Vases i, 37. Contest in drinking with Dionysus on a golden goblet in the Cab. du Roi, G. M. 469. Carousing, Zoëga 68. PCl. v, 14. M. Worsl. i, 2., on archaic gems, Impr. d. Inst i, 17 sqq. iii, 21 sqq. Sails introduced (allusion to the voyage over Oceanos?). Intoxicated (Brunck Anal. iii. p. 210.), Impr. d. Inst. ii, 29.; sinking away, Zoëga 67. Gerh. Ant. Bildw. i, 30. comp. Neapel's Ant. s. 59. Statuette from Velleia, M. I. d. Inst. 44 c. comp. Lopez, Ann. iv. p. 71. Also Pitt. d. V. Negroni. comp. §. 386. R. 3. Head of H. crowned with ivy, G. M. 470. [with vine-leaves, herma, Brit. Mus. ii, 46.] As the hospitable hero holding out his right hand, *δεξιούμενος*, on numerous bronzes, G. di Fir. St. 113. 114. Ant. Erc. vi, 20. H. drunk, bronze from Ætolia Spec. ii, 31. 32. H. with a hero on an Etr. mirror, Iscr. Perug. T. i. tv. 5. no. 1., Bull. 1830. p. 163. 1836. p. 41.

3. *Repose* of Hercules on vases of Volci, Ann. iii. p. 152. We see him here reclining at the banquet, crowned by Athena, Hermes and Alcmene present, Micali tv. 89. The posture of leaning on the elbow is ascribed by Luc. Lapith. 13. 14. to Hercules with Pholus.—*Torso* PCl. ii, 10. Bouill. ii, 4. Racc. 9. comp. Winck. i. s. 267. Beschr. Rom. ii, ii. s. 119. Found at the time of Julius II., in the Campo del Fiore, where the theatre of Pompey stood. On the inscription and the master §. 160. R. 5. [R. Rochette in the Mém. de l'Ac. des Inscr. xv, 1 and in his Mém. de Numism. et d'Antiq. 1840. p. 120—166. Conjectures sur le groupe antique dont faisait partie le torse de Belvéd. suppose Auge to have belonged to it, comp. O. Jahn Zeitschr. f. A. W. 1843. s. 857. Minervini takes the gem of Teucros for H. and Iole, Mito di E. ed Iole p. 32—36. The sculptor Jerichau, who executed a few years ago a similar H., asserts that certain muscles do not admit of an uplifted arm, and therefore of the assumption of a group. This comes in aid of Heyne's conjecture § 129. R. 2, d.] This eternal rest is clearly distinguished from that immediately after his labours, §. 129. R. 2.—Similar the H. invictus, Bois-sard iii, 103. That divine clearness also characterizes many heads, especially those with the twisted fillet, for instance that in Bouill. i, 71. (called Herc. victor). More grand the H.-head Lipp. i, 247. Suppl. 312. Zeus-like statue of Hercules, found in Bavay, see Q. de Quincy, Ann. d. Inst. ii. p. 59. M. I. 17. Spec. ii, 33.

4. H. among *Pygmies*, Philostr. ii, 22. Zoëga 69. A Pygmy himself (Sophron's *Πεγνῶτες*) and fighting with cranes. Tischb. ii, 18. comp. 7. Millin i, 63. 72. M. Pourtalès 8. Battles of Pygmies often on vases, also from Volci and Tarquinii. The Pygmies are represented on the vases precisely as in Ctesias Ind. 11. Adventures with the *Cercopes* §. 90. R. 2. [Three vase-paintings see Ueber den epischen Cyclus s. 409 f. Another Cab. Durand no. 315. in Gerh. Auserl. V. ii, 110.; one quite new Bull. 1843. p. 65. Black figures on yellow ground, the Cercopes tall and slender, with hair long and lank.] Millingen Div. 35[?] Tischb. iii, 37. [?] Represented by *phylakes*, Hancarv. iii, 88. (Dorians i. p. 463.). Comp. Bottiger Amalth. iii. s. 318.

5. H. with symbols of his worship, PCl. iv, 43. G. M. 480. (pediment of a small temple near Tibur); Chiar. i, 21. Altar with attributes of H. Gerh. A. Bildw. Tf. 114, 1—4. H. resting on capitals of columns 114, 5. 6. Hermes brings a sow as an offering to Hercules and Athena. Ibid. Tf. 86. 1. Among rural deities, Bouill. iii, 70, 1. H. as overseer of herds of cattle, Winck. M. I. 67. Hercules Placidus with the horn of plenty (comp. Photius Bibl. Coisl. xvii. p. 347.), Pan beside him, Boissard iv, 71. With cornucopia PCl. ii, 4.; handing it to Zeus, G. M. 467. Carrying Zeus [Pluto] with cornucopia 468. Carrying him over the water, led by Hermes, Gori M. Etr. ii, 159. Christie, Painted Vases 15. Millingen Div. 35. a still enigmatical representation, even after the explanations of Böttiger, Archæol. Aehrenl. i. s. 4. Millin Vases ii, 10. [G. M. 468.] Millingen Div. p. 56. Gerhard Kunstbl. 1823. s. 205.—Hermheracles, Bouill. iii, 17, 3. 4. Clarac pl. 347.; together with Hermathene, Passeri Luc. ii, 8. Poseidon, Hercules, Hermes fishing, G. M. 466, referred by O. Jahn Zeitschr. f. A.W. 1838. s. 319, without any probability, to the comedy of Hebe's marriage.

6. Hadrian's gold-coin, of Gades, gives alone an authentic representation, Eckhel D. N. vi, 506. Ann. d. Inst. iv. tf. F, 2. Millingen Ann. vi. p. 332. In vase-paintings I would rather reckon G. M. 460. under this head (taking Millin's priestess of Ceres as Arete), than Maisonn. pl. 4. Ann. tv. F, 1. Bottiger Hercules in bivio. Lips. 1829. Welcker Ann. iv. p. 379. Schulzeit. 1831. No. 84. [An undoubted representation is furnished by the uncommonly successful composition of the vase from Dubois Maisonneuve Ann. iv. tv. F. comp. in reference to Millingen's unimportant doubts, Rhein. Mus. iv. s. 479 f. comp. v, s. 137. vi, s. 610, also Feuerbach Ann. xv. p. 248., Gerhard Apulische Vasenbilder. Tf. 12. Not. 12. 13. who now also supposes Hedone along with H. and Omphale Tf. 14.]

## 2. THE OTHER HEROIC CYCLES.

412. In sculpture not less than mythology, the heroic form of THESEUS was, as early as the Phidian school, fashioned after that of Hercules; he received, however, a less compact structure of body, one which especially indicated activity in wrestling, a less compressed and more graceful form of countenance, and short but less crisped hair; his costume, except in vase-paintings, which adhere to the general heroic garb, is usually the lion's hide and the club, sometimes also the chlamys and petasus, after the manner of Attic ephebi. At a much later period was established by art, from the descriptions of tragedy, the slender and noble form of HIPPLYTUS, which was allied to that of Artemis. BÆOTIAN heroes are often indicated by the hat (κυνῆ βοιωτία §. 338. R. 1.) worn in their country; in characteristic and expressive sculpture, nothing has come down to us from the rich cycle of Theban myths, except AMPHION and ZETHUS, the twin brothers of different nature. The lofty and graceful heroic form of JASON can hardly be recognised in

the statue of the sandal-tyer, which, although otherwise excellent, displays nothing of heroic grandeur, and whose attitude besides occurs in Hermes (§. 380. R. 7.); a panther's or lion's skin seems, from old descriptions, to belong to his complete costume; however, he is also characterized in vase-paintings by the Thessalian garb of the petasus and the chlamys. MEDEA sometimes appears in simple Grecian costume, sometimes with oriental drapery, especially in the sleeved coat hung over the under-dress—the candys (§. 246. R. 5.)—expressing in mien and gesture the concentrated passionateness of her nature.

1. *Attic myths.* *Erechtheus* sacrificing Chthonia? on the marble seat in Stackelb. Gräber s. 33. *Cecrops* and his daughters §. 387. R. 7. *Herse* with Hermes §. 381. R. 6. *Erichthonius'* birth §. 371. R. 4. comp. §. 384. R. 2. Education? (Hephæstus with Hera according to Visconti, with Thetis according to Zoëga) PCl. iv, 11. Panofka Ann. d. Inst. i. p. 303. comp Clarac Mélanges p. 44. Beschr Roms ii, ii. s. 228. Driving a chariot §. 118. R. 2. *Oreithyia* §. 401. R. 2. [Alope and Kerkyon, Winck. Mon. ined. 92. Nouv. Annales de l'Inst. archéol. i. p. 149—160. pl. C. Fragment, Indiciaz. dei mon. del M. Estense di Catajo p. 92. no. 1151.] *Tereus* and *Progne*, on a vase from Volci, Ann. iii. p. 152. [on one from Ruvo in the Mus. Borb, Roulez in the Nouv. Ann. de l'Inst. archéol. ii. p. 261. pl. 21., comp. Minervini, Avellino, Welcker in the Bull. Napol. ii. p. 12. 81. *Ægeus* questioning *Themis* who is seated on the tripod, cylix in Gerhard's Winckelmanns-Programm. 1846.] *Theseus*, statue with helmeted head, the interpretation doubtful, Spec. ii, 19, [in like manner that of an Athenian relief, where *Theseus* is worshipped (formerly in Ampelokipos near Athens) M. d. I. iv, 22 B. Ann. xvii. p. 234., Archäol. Zeit. iii. Tf. 33, Clarac ii. pl. 224 A. Bull. 1845. p. 3.] *Æthra* carried off by *Poseidon*, in Volci, Commentat. Soc. Gott. rec. vii. p. 103. *Theseus* bringing forth *Ægeus'* armour from under the stone, frequent in Volci, Ann. iii. p. 47., on coins of Athens (after the group Paus. i, 27, 8.) N. Brit. 6, 16.; Impr. d. Inst i, 69.; Winck. M. I. 96.; Zoëga Bass. 48.; Gell, N. Pomp. pl. 16. M. Borb. ii, 12. Taking leave of *Æthra*, on coins of Trœzen, Millingen Anc. coins 4, 22 [Gerh. Auserl. V. iii, 158.] Eight battles of *Theseus* on the Theseion §. 118. R. 2. viz. The Crommyonian sow (also on coins, N. Brit. 6, 23.), Sciron, Cercyon (represented like *Antæus*, see Plat. Laws vii, 795.), *Periphetes*?, *Sinis*?, *Pityokampes* (also Tischb. i, 6. Millin Vases i, 34. Böttiger Vasengem. ii. s. 134.), the Marathonian bull (comp. G. M. 485; M. Borb. viii, 13.), *Minotaur*. The battle with *Procrustes* in vase-paintings, Millingen Div. 9. 10 (*Thes.* in the light chiton), represented as a farce, *ibid.* 46. The death of *Sciron* and of *Patroclus*, vase-picture of the royal mus. by Panofka, with 4 pl. B. 1836. 4to. Vases afterwards found in Etruria Annali viii. p. 313. [one edited M. d. I. iii, 47. Ann. xiv. p. 113.] *Theseus* prevented by *Ægeus* from taking *Medea's* poisonous draught, Winck. M. I. 127. Combe Terrac. 20. (*Machaon* according to others). [O. Jahn in the Archäol. Zeit. 1848. s. 318.] *Theseus* subduing the *Minotaur*, on a very old gem, R. Soc. of Litt. ii, 1. p. 95., where Millingen sees *Achelous*. besides, Stosch Gemmæ 51. Eckhel P. gr. 32.; N. Brit. 6, 18—20.; Ilancarv. iii, 86. G. M. 490. 491. §. 99. N. 2.

Lanzi De' vasi ant. diss. iii.; Gori M. Etr. i, 122. Theseus, Minos, Ariadne and Minotaurus (*Ταυρος*), vase-painting from Volci, Bull. d. Inst. 1830. p. 4. The minotaur, scarabæus and cornelian Impr. d. I. cent. iii, 11. 12., as a centaur in the labyrinth, gem, M. Flor. ii, 35, 1. [The battle between Theseus and M. by L. Stephani Leipz. fol. Statue of Th. subduing the Minotaur very well preserved, found at Genzano in 1740. C. Fca, Miscell. i. p. 152. Th. vanquishing the Minotaur on a sarcophagus in Cologne, Verein der Alterthumsfreunde Bonn vii. Tf. 3. s. 115.; very frequent in mosaic pavements, at Pavia in the church of St. Michael, in Orbe, Kunstbl. 1845. s. 383, in Aix, Salzburg, Gaeta, Naples.] Theseus among the boys and girls of Athens, receiving their thanks, mosaic from the country of the Marrucini, Allegranza, Opusc. erud. pl. iv. no. 5. p. 232. Wall-painting, Pitt. Erc. i, 5. Theseus with Poseidon, §. 356. R. 4. [The deeds of Theseus, in the dress of the Attic ephēbi, seven, five, six, four, two, are very frequent on goblets, in red figures, some of which are enumerated in Gerh. Auserl. V. iii. s. 33. Not. 9. Of these a. is singularly beautiful, see Bull. 1846. p. 106, Archäol. Zeit. iv. s. 288, and now in the possession of E. Braun, b. with six exploits de Witte Cab. Etr. p. 65. in the possession of the Duc de Luynes, c. with five, Cab. Durand no. 348. now in the Brit. Mus., d. engraved there pl. 234., according to the cover of the part, removed from the Durand collection to the Brit. Mus. If this is correct, a repetition of the same representation must be there, brought from Siena in 1843, where it was found, corresponding completely, on a cylix under no. 183. among the 100 vases brought from thence to the Brit. Museum. In a smaller collection, then also in Siena, of a painter pensioned by Lucien Bonaparte, there was in a fine small cylix repeated in and outside (as in a.) Procrustes on the bed, Th. with the hammer striking away at him, Kerkyon, the sow together with her nymph Phæa who wards off, Sinis, a man with a beard, at whom Th. strikes with a vessel, the bull: on the outside the wrestling contest is left out. Further there is e., from the Réserve Etr. no. 3. now in Munich, in Gerh. pl. 232. 233. f. Bull, Sinis, sow, Periphetes; inside Th. and Antiope, g. Sinis, sow, within palæstrian, h. an amphora in the possession of Cardinal Fieschi with Procrustes and bull. Single exploits in Gerhard tf. 159. Procrustes and Sinis comp. s. 35. not. 16. 18. pl. 160. 161. Minotaur 162, 1. Bull 162, 3. Sow. On a cylix in the Mus. Gregor. ii, 82, 3. a, b. the combat with the bull, Athene and a companion in arms present, opposite a fight of 5 warriors; a centaur inside. Bull and centaur Campana Op. di plastica tv. 64. 65.] Seducing and forsaking *Ariadne*: this cycle given in the Salzburg mosaic in Vienna, Wiener Zeitschr. 1817. No. 74. Creuzer Abbild. zur Symb. Tf. 55, 1., the forsaking in the Pomp. picture in Zahn 17. 21. Gell, N. Pomp. pl. 43. 49.; Pitt. Erc. ii, 15. M. Borb. viii, 4. Impr. d. I. iii, 68. *Ariadne* looking after, Dresden statue 402. Aug. 17.; the same figure in Venice, Bull. d. Inst. 1831. p. 61. comp. Cavalier. 50. G. Giust. 142. Theseus led by Athena and Dionysus embracing *Ariadne*, together on a vase from Volci. Catal. by Levezow. no. 844. [Gerh. Etr. u. Campan. Vasen. Tf. 6. 7. Thes. u. Ariadne O. Jahn's Archäol. Beitr. s. 251—300] Theseus in the battle of the centaurs, recognizable on the Phigalian frieze, Stackelberg Tf. 29., as in the battle of the Amazons, Tf. 14. comp s. 53. Theseus' combat with and love for the Amazon Antiope. on vases from Volci, Ann. iii. p. 152.; he carries her away with the as-

sistance of Phorbas (according to Pherecydes, comp. Comment. p. 103) and Peirithous, M. I. d. Inst. 55. Theseus led by Antiope, Millingen, Un. Mon. i, 19, according to Welcker Hyp. Röm. Studien s. 305. Theseus fighting with the Amazon Hippolyte, G. M. 495. Vase in the M. Pourtalès pl. 35. 36. with explanation by Visconti p. 1. [Millin Vases i, 10. Rhein Mus. 1835. iii. s. 489—494.] Th. and Hippolyte Welcker Bonner Kunstmus. s. 17. R. 3. [s. 36.] Impr. d. I. i, 86. [Th. and Hippolyte (not Antiope) fighting Gerh. iii. Tf. 163. 164. 165. 168, especially the magnificent vase from Ruvo, Quaranta Annali civili del regno delle due Sicilie, Luglio e Agosto 1842. p. 129. Th. and Hippol., she on horseback, the hero on foot, Hermes, Athena, Aphrodite above; M. d. I. ii, 13. Ann. vii. p. 66. Marriage of Th. and the Amazon Antiope, in presence of Ægeus, Ann. d. I. xviii.] An Amazon Loxias (comp. the Hyperborean Loxo) beside Theseus' chariot, vase-painting, Ann. d. Inst. v. tv. A. Theseus' love for *Helena*, on a magnificent vase from Volci. [The abduction on the Amyclæan throne, the deliverance by the Dioscuri on the ark of Cypselus, where Helen maltreats Æthra. The first on the vase meant by the Author from Volci, Mus. Etr. 1941. Gerhard Auserl. Vasen iii, 168. (Rv. Theseus and Antiope.) ΘΕΣΕΥΣ carries off ΗΕΛΕΝΕ. ΠΕΡΙΤΟΥΣ looks around for pursuers, a stately figure, ΗΕΡΕΣ tries to prevent the abduction.—Here, as an intimation that the act was contrary to her will—and ΚΟΡΩΝΕ, a name without a figure, most of the others written in wrong places. The same in archaic style Gerh. tf. 167, also Vases Luynes pl. 9. 10. Cab. Durand no. 383, where the chariot stands ready and Phorbas as well as Peirithous is turned backwards for defence (Rv. Achilles and Memnon, not the Apharetidæ). The other, Helena rescued by the Dioscuri De Witte Cab. Durand no. 361. Vase in the possession of Baseggio, Archäol. Zeit. 1847. Beil. s. 24.\* ΕΛΕΝΑ brought back to ΤΥΝΔΑΡΕΩΣ by ΚΑΣΤΟΡ and ΠΟΛΥΔΕΥΚΕΣ, both on horseback, lastly ΟΥΝΙΕΤΟΡΚΑΛΟΣ. (Rv. Kæneus) 362. 471, De Witte Vases Peints (de Luc. Bonap. no. 118. Brøndsted Thirty-two vases (Campanari) pl. 12. Bull. 1832. p. 114. and M. Blacas pl. 31. do not belong to these.] Theseus sitting fixed in the infernal world, Etr. gem, G. M. 494. Sacrifice to Theseus, as it seems, St. di S. Marco i, 49. Theseus' head on coins, N. Brit. 6, 22. 23., hence also to be distinguished on gems from Hercules, Lipp. i, 239. 41. 45. 46. iii, 205. Stuart iv. p. 10. With the lion's hide above, on coins of Nicæa (Νικαία Νικαιαίς). Comp. the vase-p. Millingen Un. Mon. i, 18. *Menestheus* on coins of Elæa as founder, Eckhel N. anecd. p. 203. *Acamas* and *Demophon*, with their horses Phalios and Kalliphora, vase, of Exekias, Berliner Vasen no. 651. [where [ΔΕ]ΜΟΦΩΝ is read Sophon by Levezow and Gerhard, and Mophon by Panofka Ann. xii. p. 231. Akamas leading Polyxena as a sacrifice on a cylix with Iliupersis, the names inscribed. Bull. 1843. p. 71. Akamas and Demophon leading back Æthra M. d. I. ii, 25. Ann. vii. p. 292. *Codrus* on a cylix of the finest Attic style in the possession of Sig. Palagi, Milan, ΚΟΔΡΩΣ and ΑΙΝΕΤΩΣ on the bottom, around Athenaia between Lycos, Aias, Menestheus, Mehte and Medea between Ægeus, Theseus, Phorbas and Æthra. E. Braun Teseo, Ajace e Codro R. 1843. and less magnificent Gotha 1843. The goblet of Codrus and for its explanation also H. Brunn Berl. Jahrb. 1845. i. s. 701—3. Otherwise, O. Jahn Archäol. Aufs. 181. Th. Bergk Zeitschr. f. A. W. 1844. St. 107 f.]

2. The fable of *Phædra* and *Hippolytus* is perfectly evident on the Agrigentine sarcophagus §. 257. R. 4. [Leop. Schmidt in Gerh. Arch. Zeit. 1847. s. 5. Tf. 5. 6.]; in the fore-ground Hippolytus in the middle of the hunting-train receives Phædra's letter, in the background he is seen at the boar-chase, and on the right and left the love-sick Phædra, and Hippolytus overturned from his car. Hence we recognise the same fable in Zoëga 49. (50. is doubtful), also G. di Fir. St. 91.; L. 16. Clarac pl. 213.; Gerh. Ant. Bildw. 26.; Woburn Marbl. 13.; also Eckhel P. gr. 33.; Terme di Tito 43. (Thiersch Diss. Vet. artif. opera vet. poet. carm. optime explicari tb. 4. p. 21.); Pitt. d'Erc. iii, 15. Gell N. Pomp. pl. 77. M. Borb. viii, 52. Some of these reliefs have an historical reference, Roma leads the horse of the emperor at the chase; comp. §. 427. R. 1. Hipp. tauro emisso expavescens, by Antiphilus according to Pliny, on Etr. urns, Micah 32. 33. (according to the older Ed.) comp. Philostr. ii, 5. Hippolytus and Virbius §. 364. R. 5. 8. Hippolytus as Orpheus M. Blacas pl. 7. comp. Götting. Anz. 1835. St. 176. Theseus and Phædra, before Apollo Daphnephorus M. d. I. ii, 16. Ann. vii. p. 70, very doubtful. [Phædra suffering, Etr. mirror Memorie per le belle arti R. 1805. p. 149.; not in Gerhard. Hippol. and Phædra O. Jahn Archäol. Beitr. s. 300—300. FEDRA among the six tragic heroines from Tor Maranciano in the Vatican, holding the rope in her hand, R. Rochette Peint. Ant. pl. 5. Phædra, the nurse and a servant, after the theatre, Pitt. d'Erc. s. 4., according to Feuerbach Vatic. Apoll. s. 386 f. very probable.]

3. *Theban* coins. *Cadmus* stepping from his ship to the shore, in armour, coins of Thebes, Millingen Anc. Coins 4, 12., with the cow as founder of Thebes, coins G. M. 396. Combat with the dragon on coins of Tyre, gems in Millin, Vases p. 1. M. Flor. ii, 4. Vase-paint. Millin M. I. ii, 26.; R. Rochette M. I. pl. 4, 2.; Millingen Un. Mon. i, 27 exactly as in Eurip. Phœn. 673. the Boeotian *καδμῶς* indicates Cadmus, as it does Pentheus in Millingen Div. 5. Marriage with *Harmonia* [fine vase from the Cocumella in Berlin Bull. 1841. p. 177—183. Gerh. Etr. u. Campan. Vasen Tf. C. Beautiful vase with the marriage found in 1828 near Ruvo with 21 others in the same tomb, Gran. musaico Pompei. Tombe de Ruvo, Nap. 1836. p. 4.] (with reference to mystery doctrines), Zoëga Bass. 2. G. M. 397. *Semele* §. 384. R. 1. Actæon §. 365. R. 5.

*Larus* carrying away Chrysippus in a chariot (Apollod. iii, 5, 5.), on large vase at Berlin. [no. 1010. Gerh. Apulische Vas. Tf. 5. Avellino will write on another from Ruvo.] *Œdipus* as a child consigned to the shepherd Euphorbus, on vases from Volci. M. d. I. ii, 14. Ann. vii. p. 78. The *Sphinx* trampling down Theban youths, on numerous gems, as well as on the throne at Olympia. [O. Jahn Arch. Beitr. s. 112 ff.] *Œdipus* slaying Laius, Inghir. Mon. Etr. i, 66. [Tölken gemmen iv, 1. no. 12.] *Œdipus* with the sphinx often on gems, G. M. 502-5. and vases, Tischb. iii, 34.; Passeri Luc. ii, 104.; Bartoli Nason. 19. (In Inghir. i, 67. the sphinx appears as a female centaur with wings). *Œd.* receives Tiresias' announcement of his ruin (after Sophocles), vase-painting in R. Rochette M. I. pl. 78. an initiation scene according to R. Rochette [who defends his explanation, Nouv. Ann. d. l'I. p. 183.]. The blinding of *Œdipus* (after the account in Euripides' *Œdipus*), Inghir. Mon. Etr. i, 71. Giamb. Zannoni Illustr. didue Urne Etr. F. 1812. comp. Rathgeber, Hall. Encycl. iii, ii. s. 394. *Œd.* expelled? G. M. 506. Guattani M. I. 1788. p. xxv. tv. 2. [Zoëga in Mon. ined. 103. (G. M. 506.) conjectured Teiresias fleeing with



Manto and other Thebans in the war of the Epigoni. Visconti and Millingen Div. p. 43. remark that Winck. missed the interpretation.] Œdipus going into exile with Antigone? Millingen Div. 23. [Atreus and Thyestes, Welcker Griech. Trag. s. 683.] Œdipus at Colonus? relief, Winck. M. I. 104. M. Borb. v, 23. [Two different reliefs very similar Neap. A. Bildw. s. 130. according to H. Brunn Jen. LZ. 1846. s. 963.] Pitt. d'Ercol. i, 3. But see Welcker Hall. LZ. 1836. Apr. s. 590. Panofka *ibid.* s. 493. Attic youths at the tomb of Œdipus (Εν νότῳ μολάχῃν τε καὶ ἀσφοδελὸν πολύριζον, κόλπῳ δ' Οἰδιπόδαν Δαίον υἱὸν ἔχῳ) Millingen Un. Mon. i, 36. M. Borb. ix, 28. *Expedition of the Seven*: the ἐξίλαστος of Adrastus and Amphiaraus, the main subject of the Thebais, on the vase §. 99. No. 8., also in Millingen Div. 20. 21. Five of the seven heroes holding council §. 175 R. 2. Comprehensive representation of the whole expedition in the Panfilii relief, R. Rochette M. I. pl. 67 A. p. 426. [Tydeus and Polynices before Adrastus, Nolan vase of earliest design, Ann. xi. tv. p. 255. Abeken, Adrastus, Amphiaraus, Tydeus, with the names Ann. xv. p. 215. tv. F. Gerhard Etr. Sp. ii, 178.; Amphiaraus taking leave of Eriphyle, vase-painting, M. d. I. iii, 54. Ann. xv. p. 206. tv. F mirror. A's departure, amphora from Cære 1836. Mus. Gregor. ii, 48, 2a, shorter Gerhard Auschl. V. ii, 91. Nolan hydria in Basaggio's, Ann. xi. p. 261. not. 7. A. accoutred gives Eriphyle his hand, similar a small vase from Cære Bull. 1844. p. 35. The bronze figure in Tübingen §. 96. no. 3. Baton, Jahrb. des Alterthumsvereins des Rheinlandes x. s. 74. Relief from Oropus of the best period, the descent of Amph. M. d. I. iv, 5, copied in a design on marble from Herculaneum Zahn ii, 1. Ann. xvi. tv. E. p. 166. Several other monuments O. Jahn Archäol. Aufs. s. 152—159.] Archemorus killed by the serpent, Boissard i, 78. 81 Millingen Anc. Coins pl. 4, 14. Adrastus killing the serpent, Winck. M. I. 83. G. M. 511. Death of Archemorus, vase in the Bourbon Museum, E. Braun Bull. 1835. p. 193. [Gerhard Archem. u. die Hesperiden B. 1838. tf. 1. s. 28., also Nouv. Ann. de l'I. pl. 5. 6. *πρόδρασις* of Arch. Large vase from Ruvo, the corpse of Arch. The heroes slaying the dragon, Bull. Napol. ii. tv. v p. 90. iii. p. 60. Archäol. Zeit. ii. s. 378. Opheltes encoiled by the dragon Mus. Gregor. ii, 62. 79. The Winck relief in Braun Zwölf Basrel. Tf. 6, together with a vase of Baron Lotzbeck as vignette. Amphora from Ruvo in the mus. at Naples, Hyps. praying for pardon before Eurydice, heroes, Gerh. Apul. Vasen Tf. E, 10. Hypsip. imploring Lycurgus, heroes Inghir. Urne tv. 80, the child enfolded by the winged serpent tv. 79. Pitt. d'Ercol. iv, 64. two in combat with the dragon. Hyps. in despair, the pitcher, only the head of the child remaining. The child encoiled by the serpent often on Roman cippi.] *Ismene* slain by Tydeus, on vase-paint., Tischb. iv, 18. (Maison. 51.). Millingen Div. 23. according to Welcker, Schulzeit. 1832 s. 144. [Gerh. Vas. ii, 92.] Tydeus wounded, Etr. gem, G. M. 508. 509. Micali tv. 116, 3. *Capaneus* hurled down the ladder by the thunderbolt, often on gems, Cassini iv, 29. Caylus iii, 86. G. M. 510. Micali tv. 116, 10. 11, hurled down Impr. iii, 27, cf. 28, ascending iii, 69. [struck down with the thunderbolt v, 32. Tölken ii, 2, 142. iv, 1. 32. 33.]; Winck. M. I. 109. Zoëga Bass. 47. Battle before the gates of Thebes, Inghir. i, 87. 88. 90. Micali tv. 108. *Combat of the brothers* (Liban. Έμφρ. p. 1119.), G. M. 512. The brothers dying at the altars of the Furies, the form of Œdipus rises out of the earth repeating the curse, Inghir. i, 93. comp. 94. [The combat of the brothers by Pythagoras of Rhegium, by Ona-

tas. Frequent in vase-paintings as G. M. 568, and Etr. Urns, Mus. Gregor. i, 93, 2. 4. M. Chiusino tv. 189. 190, in Leyden no. 15. 16. 17. Inghirami Urne tv. 92. from Gori i, 33. G. M. no. 512. Bull. 1840. p. 151 sq. On the long sarcophagus from Tarquinii M. Greg. i, 96, 3. Eteocles demanding back the sovereignty from Polynices, at the right side of the combat of the brothers, and Œdipus at the left, Tölken Gemmen ii, 1, 46. iv, 1, 30. 31.] *Amphiaræus* (whose Esculapius-like head has a laurel crown on coins of Oropus, Cadalvène Rec. p. 168.) engulfed, Inghir. i, 84. *Alcæon's* revenge, on Etr. urns. *Manto* consecrated to Delphi, Gerh. Ant. Bildw. 21., also perhaps M. Borb. vii, 19.—*Zethus* and *Amphion*, the Theban Dioscuri as two youths, their arms laid on each other's shoulders, the one with the cithern, the other the club, on a gem in the Vienna cabinet; punishing Dirce §. 157. R. 1. 2., also on contorniati, the Etr. sarcophagus, Dorow, Voy. pl. 14., and elsewhere. On the dissimilar character of the two, see Denkmäler, Text No. 215. [The brothers in conversation, in reference to a famous scene in the Antiope of Euripides, E. Braun Zwölf Basrel. Tf. 3. In the vign. the relief of the Paris Mus. with ZETVS, ANTIOPA, AMPHION, which is repeated with other names at Naples, without names in V. Albani. The mother between the sons also on a mirror, Roulez Amphion et Zéthus Liège 1842 (not in Gerhard). On an Etr. urn M. Gregor. i, 95, 2, where one of them has a sword, Dirce lies thrown down, unless it should be Clytæmnestra with Orestes and Py-lades.]

*Thespian* coins. *Narcissus* pining at the fountain, throwing himself in, Pitt. Ærc. v, 28—31. M. Borb. i, 4. ii, 18. (Eros' torch here becomes a death-torch); Lipp. i, ii, 63. M. Flor. ii, 36, 2. Impr. d. Inst. i, 73. (the flower Narcissus introduced). [See ad Philostr. Imag. i, 23. Bronze figure in the Royal Library at Paris, Clarac pl. 590. no. 1281. Barberini statue Caussei Rom. Mus. i, 2, 53.]

*Orchomenian* coins. *Athamas* sacrifices one of his children on a large low altar (G. M. 610.; hitherto explained otherwise). Athamas himself sacrificed, vase-painting, R. Rochette M. I. 28. (according to R. Rochette the murder of Agamemnon). Ath. pursuing Ino, Callistr. 14., above §. 402. R. 4. A remorseful Athamas by Aristonidas. *Phrixus* and *Helle* flying, Pitt. d'Ercole. iii, 4. M. Borb. ii, 19.; vi, 19. Helle alone, Cab. d'Allier de Haut. pl. 4, 1. Tischb. Vasen. iii, 2. *Phrixus* borne by the ram and sacrificing it, on coins of Gela, Torrem. 33, 3—6. *ὁ ἐπὶ Πηλίας ἀγών*, Peleus and Atalanta wrestling (Apollod. iii, 9, 2) on Etr. mirrors and elsewhere, E. Braun Bull. 1837. p. 213. [Gerh. Auserl. V. iii, 177. Etr. Spiegel. ii, 224. M. Gregor. i, 35, 1.]

4. *Iocheian* coins. [The Argonauts by Lycius Plin. xxxiv, 19, 17, painted by Cydias Plin. xxxv, 36, 26. Painting with which Agrippa adorned the portico of Neptune Dio Cass. liii, 27. cf. Martial ii, 14. iii, 20. xi, 1.] *Neleus* and *Pelias* discovering Tyro their ill-used mother, Epigr. Cyzic. 9. Etr. mirror, Inghir. ii, 76. G. M. 415.\* *Jason*, ancient descriptions, Pind. P. 4, 79. Philostr., the yr. 7. The so-called Cincinnatus, according to Winck. xi, 2, 4. a Jason, in the L. 710. Maffei Racc. 70. Bouill. ii, 6. M. Franç. iii, 15. Clarac pl. 309. (with new head) [according to Visconti M. PioCl. vii. p. 101 sq. The head of different marble, but antique]; repetition from Hadrian's villa at Tibur, in Munich 150. [also in England, Böttiger Amalthea iii. s. 242. in Shelburne House, Göde Reise nach England

iv s. 43, also in Lansdowne House, London, see also M. Capit. iii, 51, the simplicity of the shoeing is a test, Philostr. Epist. 22. Visconti in the Mus. Franç. remarks the same attitude in two figures of the Parthenon frieze Stuart ii. ch. i. pl. 30 A.] Similar the statuette PCl. iii, 48. and M. Franç. iv, 20. Clarac pl. 814. comp. §. 157\*. R. 3. The *voyage of the Argo*, Flangini L'Argonautica di Apollonio Rodio T. i. ii. vignettes. Building of the Argo, G. M. 417. 18. also Zoëga Bass 45. [Campana Op. di plastica tv. 5.] Argus building the ship, Impr. d. I. iii, 64. Jason (Easun) as master-carpenter, Etr. gem, Micali 116, 2. The Argo on her voyage, G. M. 419. 420. Millingen Div. 52. Combat of Polydeuces and Amycus §. 173. R. 3. G. M. 422 22.\* [D. A. K. i. 61, 309. The mirror in the cista, which is now also published by E. Braun, 310. Gerh. Etr. Sp. ii, 171.] Phineas and the Harpies, Athenian vase Millingen Anc. uned. mon. pl. 15, and in Stackelb. Tf. 38, who [wrongly] explains it as the death of Agamemnon. [Large vase-paint. M. d. I. iii, 49. Ann. xv. p. 1.] Sacrifice to Chryse §. 371. R. 8. (Jason present in the Thessalian costume §. 338. R. 1.) Argonauts? vase from Volci, Bull. 1835. p. 183. [Archäol. Zeit. iii. Tf. 35. s. 161. Gerh. Vasen ii, 155, where APXENAVTHE is interpreted to be Hercules, and the sacrifice to Chryse is also engraved from other vases.] Arrival of the Argonauts at Æetes' court, one brings him a tessera of hospitality from Sisyphus (in reference to Æetes' Corinthian origin), Jason and Medea form their love-engagement, Maisonn. 44. Jason receives the Lynx through Hermes, Combe Terrac. 53. Jason subduing the bulls, and betrothing himself to Medea, L. 373. Bouill. iii, 51, 1. Clarac pl. 199.; subduing the bulls and slaying the dragon with Medea's aid, a relief in Vienna. [In Villa Ludovisi at Rome Jason attacking the dragon, which Medea is preparing to lull asleep with a round cake. Jason assailing the dragon, and three inactive subordinate figures. Campana Opere di plastica tv. 63, of which the wanting piece is in the British Museum.] The portion with the taming of the bulls, also Flang. ii, 199. Cavalier ii, 2. M. Veron. 223, 5. G. M. 424. comp. the coins of Nero, Pedrusi v, 3, 6. Jason at the altar of the Laphystian Zeus, where are the head and fleece of the ram, Flang. i, 434. G. M. 424\* Comp. Gerhard Jason des Drachen Beute B. 1835. s. 6. This cylix from Cære does not represent Jason swallowed by the dragon and vomited up, Welcker Rhein. Mus. iii, 503, indeed he is afterwards given in the M. d. I. ii, 35. Ann. viii. p. 289. as campato del dragone. [A vase in Perugia exhibits Jason as dragon-slayer, rushing into the open jaws of the monster with drawn sword, and his mantle over his face, in like manner as he there cautiously extricates himself, after he had slain it from within, because it was impenetrable on the outside. Bull. 1846. p. 87] Jason at a pillar, round which the dragon is coiled, with which the bird Lynx? is fighting, the fleece of the ram also there, Impr. d. Inst. i, 75. 76. Medea soothing the dragon, Combe Terrac. 52. Jason killing the dragon (in Thessalian costume), Millingen Div. 6. Jason as dragon-slayer, Medea, the Boreads and other Argonauts present, Maisonn. 44. Jason taking down the fleece, Flang. ii, 430. Jason brings the fleece to Pelias, Medea beside him, the tripod of rejuvenescence in the back-ground, Millingen Div. 7. [Death of Talus, in accordance with Apollonius, vase from Ruvo, one of the most remarkable paintings derived from antiquity, the Argo, Circe, Medea, Poseidon, Amphitrite, the Dioscuri twofold, Bull. Napol. iii. tv. 2. 6. iv. tv. 6. p. 137. Gerh. Arch. Zeit. iv. tf. 44. 45. incomplete.]

5. *Medea's destinies.* Böttiger Vasengem. i, 2. s. 164. Persuasion of the Peliades, G. M. 425. Amalthea i, 161 ff. Gifts to Creusa, PCl. vii, 16. The tragic scenes from Euripedes' *Medea*, after the same original, in three reliefs: at Mantua, Carli [Dissert. due, sull' impresa degli Argon. e] Sopra un ant. bassor. rappr. la *Medea* d'Eurip. 1785. [Labas M. di Mantova i, 9] G. M. 426; L. 478. Admir. 55. Bouill. iii, 50, 3. Clarac pl. 204.; still more complete in the Lancelotti relief, now in the Vatican, Winck. M. I. 90, 91. [Besides these three bas-reliefs compared by Böttiger De *Medea* Eurip. there is a sarcophagus in the Caucci palace, now the Belloni, very similar to the Lancelotti relief; one in the court of the Lateran is engraved L'Argonautica tradotta Roma 1791, T. i. tv. 12, probably the same as the Beger one. There is a fragment of the Mantuan representation in the M. PioCl. vii. tv. 16.; another, *Medea* with the sword, in Naples in S. Chiara. Millin Tomb. de Canosa p. 32.] The relief in Beger Spicil. p. 118—131. (according to Pighius) connects therewith the above scenes of the bull-taming, dragon-slaying and betrothal, which indeed belong originally to the same whole. The closing piece, *Medea* with the dead bodies of her children in the dragon-car, also Gori, Inscr. Etr. iii, 1. tb. 13. comp. R. Rochette Journ. des Sav. 1834. p. 76. The destruction of *Creusa* treated in magnificent vase-style, Vases de Canose 7. [Archäol. Zeit. 1847. tf. 3. O Jahn s. 33—42. *Medea* boiling the ram Gerh. Vasen ii, 157, two representations; cylix in the Mus. Gregor. ii, 82, 1. Gerh. Archäol. Zeit iv, 40. s. 249., two scenes. The beautiful relief in the palace of the Maltese in Rome, Böttiger Amalthea i. s. 161. Tf. 4.] *Med.* as the murderess of her children in the group of Arles, G. M. 427. [The children shrink from the sword with which their mother has terrified them beforehand, and she stares to the side, hesitating in the moment of execution: the artists of the place erroneously explain it as a mother protecting her children.]; similar ones seem to be described by Libanius' *Εκφρ.* p. 1090, and Callistr. 13. Timomachus' picture §. 208. R. 2. comp. also M. Flor. ii, 34, 3. Impr. d. Inst. i, 77. [Ann. 1829 tv. D 3. p. 245. not. 7.] and the picture in Luc. de domo 31. *Medea* borne by the dragons, R. Rochette M. I. pl. 6. [Painting by Aristolaus, Plin. xxxv, 40, 31.]

- 1 413. Among the Thessalian heroes PELEUS is only deserving of notice in art by his relation to the Nereid Thetis, who most usually struggles against her ravisher and tries to scare
- 2 him away with monstrous shapes. The hair reared up like a mane, the nostrils (μυστηριεῖς) swollen with courage and pride, a slender pillared neck, and thoroughly noble and powerful forms of body belong to the character of ACHILLES, according to ancient testimonies, with which such at least of the monuments as are authentic and more carefully handled are in accordance; a certain heroic attitude in which the one leg is quickly advanced, and the himation falls negligently over the thigh of that limb, is also at least frequently introduced in Achilles; when he is seated the himation is drawn, in the same way as in Zeus, around the lower portions of the figure.
- 3 MELEAGER appears in a celebrated statue as a slender but powerful youth, with broad chest, active limbs, curling hair and a chlamys thrown back and wrapped round the left arm,

after the manner of hunters (§. 337. R. 6.) and Ætolians (§. 358. R. 4.); he is the huntsman among heroes; the boar's head, on which he leans, points him out unmistakeably. With him figures ATALANTA in Artemis-like costume, her hair forming a bow on the crown of the head. The Thracian ORPHEUS appears as an inspired Citharædus with a certain effeminacy of conformation, in tolerably pure Hellenic costume in earlier art; it was at a later period that he received the Phrygian garb.

1. *Phæacian* coins. Destinies of Alcestis, G. M. 428. Gerhard Ant. Bildw. 28. (Alc. is a portrait), comp. Hyp. Röm. Studien s. 150. Bartoli Nason 10. [Vase, Vermiglioli Le ierogamie di Adm. e di Alc. Perugia 1831. 4to.]

*Itonian* coins. Protesilaus and Laodameia, on sarcophagi (§. 397. R. 2.), Bartoli Adm. 75-77. Winck. M. I. 123. PCl. v, 18. 19. G. M. 561. comp. Beschr. Roms ii, ii. s. 255. [Sarcophagus in S. Chiara, Naples M. d. I. iii, 40 B. Ann. xiv. p. 32.] On Etr. sarcophagi, Inghir. i, 19. and frequently, but indicated with little distinctness. [According to Grauer M. d. I. iii, 40 B. Ann. xiv. p. 40. the death of Alcestis. M. Gregor. i, 94, 1. Laodamia on her couch which the shade approaches.] Eckhel P. gr. 36. represented in an indecent manner (doubtful whether old).

*Phthiotic* coins. R. Rochette M. I. i. Achilléide. *Peleus'* rape of Thetis, on the coffer of Cypselus, on the Barberini vase §. 316. R. 2. comp. Millingen Memoirs of the Soc. of Liter. ii. p. 99, in the vase-paintings, Walpole Trav. p. 410. (from Athens), many from Volci (Ann. iii p. 153.), especially the fine one M. I. d. Inst. i, 38. with the Nereids' names; besides M. I. d. Inst. 37. §. 143, 1. (for the explanation J. de Witte Ann. v. p. 90 sqq., Chiron who stands by *νύμφησσι Νηρέος δούγαιρα*, Pind. N. 3, 57.); Millingen Un. Mon. i, 10. Div. 4. (Peleus with Thessalian hat); Maisonneuve 70. R. Rochette pl. 1.; vase from Volci Levezow Verz. 1005; [Vases du Duc de Luynes pl. 34.; Gerh. Auserl. V. iii, 178-182.] on an Etruscan mirror, Dempster ii, 81., and the reliefs Mon. Matth. iii. 32. 33. Winck. M. I. 110., sculptures which must celebrate the marriage of some great personage, hence Hera Zygia is enthroned at the top, and the sign of the Balance (*vestra æquali suspendit tempora Libra*, Pers. 5, 47.) is suspended. Peleus returning out of the sea, Etr. gems §. 175. R. 2. Impr. d. I. iii, 30. Peleus brings Thetis to Chiron §. 143. No. 1. The gods at his marriage §. 143. R. No. 3). Marriage gifts, G. M. 551. (Eris is driven out.)

2. Life of *Achilles*, G. M. 552. Bathed in the Styx, Gell. N. Pomp. T. ii. p. 42. 74. R. Rochette pl. 48. Delivered to Chiron, vase from Volci, Micali tv. 87. M. I. d. Inst. 27, 40. Education with Chiron, [Pind. N. 3, 43.], Philostr. ii, 2., especially in lyre-playing. [Peleus consigns the child to Chiron, Mus. Etr. p. 46. no. 314. Gerh. Auserl. V. iii, 183. Hydria in the possession of Baseggio, Rome 1841 Pel. delivers the child to the centaur, Thetis stands behind Peleus, who is accompanied by a dog; perhaps the same vase. Chiron teaching Achilles, Cabot Stucchi tv. 7 A. Achilles takes leave of Nereus §. 402. R. 2, who is seated in the same manner on his throne, a fish in his hand, when the sisters beg him to consent to the carrying off Thetis by Peleus, Gerh. Vasen iii, 178 182.] Ach. in Scyros on the sarcophagus of Ios, see Fiorillo and Heyne, Das

vermeinte Grabmal Homer's, also Pitt. Erc. i, 8. G. M. 553.; M. PCl. v, 17. G. M. 555.: in R. Rochette M. I. 12. [Gal. Om. 180.]; Woburn Marb. 7.; sarcoph. from Barile, R. Rochette, Ann. d. Inst. iv. p. 320. tv. D. E. Picture by Athenion, Plin. xxxv, 40, 29. comp. Philostr. the Yr. 1.; in Pompeii, Gell. N. Pomp. pl. 69. M. Borb. ix, 6. The so-called Clodius of the Villa Panfili a disguised Achilles, Ed. Winck. vi. s. 309.; an Achilles with ear-rings stood at Sigeum, Serv. ad Æn. i, 34. comp. Tertull. de pall. 4. The representations on the so-called sarcophagus of Alexander Severus, edited by Rid. Venuti 1765. M. Cap. iv, 1. Bartoli Sepolcri 80. Inghir. G. Omer. 22. (as dispute of the princes), and the corresponding relief L. 117. Winck. M. I. 124. Bouill. iii, 13, 2. Clarac pl. 111. G. Omer. 23. unite the departure of Achilles from Scyros with that from his home, into the general picture of a warrior tearing himself away and hurrying to battle; the old men appear to be Peleus and Menœtius, as in the vase-painting §. 143. No. 4. The further achievements of Achilles §. 415.—To Achilles' character belongs the κομᾶν, ἀναχαίτιζεν τῇν κόμην according to Philostr. ii, 7., the Younger 1. Libanios Ἐκφρ. 6. Heliod. Æthiop. ii, 35 (the chief passage). Achilles was Ἀχιλλεύς in a statue in Christod. 261., perhaps however not universally. Comp. also Philostr. Her. 19, 5. The attitude and disposition of the drapery are characteristic, G. M. 555. M. Cap. iv, 1., and the Zeus-like drapery in the figure in Zahn 7., as well as in the Ambrosian Iliad throughout, especially tv. 47. It is still doubtful whether the *Achilles Borghese* (V. Borgh. i, 9. Bouill. ii, 14. [Visconti M. Scelti Borghes. i, 5.], interesting as regards the history of art from its Polyclitan proportions [?] and a certain hardness in the handling), is really Achilles; the attitude and age correspond to the statuæ Achilleæ in Plin. xxxiv, 10., and the ἐπισφύριον is perhaps an allusion to the complete armour. The busts in Dresden 386. Aug. 35., in Munich 83. M. Nap. ii, 59., M. Worsl. i, 7., Tischb. H. i, 5. [is from the Borghese statue] and p. 40., are at all events connected with the statue and demand a like explanation; there is in all a certain dash of softness and melancholy, which is altogether unsuitable to Ares, but might very well be given by an artist to Achilles. Of an equestrian statue of Achilles, Malchos p. 273. ed. Bonn. Pharsalian consecrated gift: Achilles on horseback, Patroclus walking alongside (Paus. x, 13, 3. Cod. Mosc.); from it a name may be given to the horseman on the coins of the city. Achilles' head on coins of Pyrrhus and later Thessalian ones, R. Rochette p. 245. 415., vign. 15. Cab. d'Allier de Haut. 5, 17.

3. *Ætolian* coins. Statue of *Meleager*, Racc. 141. PCl. ii, 34. Piran. St. 2. M. Nap. ii, 56. Bouill. ii, 7. (there are traces, on the pedestal, of the hunting spear which he held in his left hand). [The finest statue, found at Marinella in 1838, now in Berlin, M. d. I. iii, 58. Ann. xv. p. 237—265. A. Feuerbach. See also Tüb. Kunstbl. 1838. No. 60. Also remarkably fine the statue Specim. ii, 37. mistaken for Mercury, not in Clarac pl. 805—7. 809. 811 A. 812 B. One also in V. Borghese Salone no. 8. of the new collection.] *Meleager*, ? Coins of Ephesus, Münchner Denkschr. f. Philol. i. Tf. 3, 11. The hero on coins of Ætolia with the chlamys wrapped round his left arm, the kausia hanging on his neck, and leaning on a long knotty staff (Landon i, 34.), is also perhaps *Meleager*. Calydonian boar-hunt (Philostr. the Yr. 15.), on vases from Volci, with many names of heroes, Bull. d. Inst. 1830. p. 4. Ann. iii. p. 154.; with names

also Levezow Verz. No. 524., [Gerh. Etr. u. Campan. Vasenbilder Tf. 10, 1. 2., where there is also another 3. 4. without names. Gerh. Apul. Vasen Tf. 9. Berl. Vasen no. 1022.] Calyd. chase? M. Pourt. pl. 11. in reliefs, G. M. 411-13. M. Cap. iv, 50. Woburn Marb. 8. 10. (where Meleager has also the chlamys thrown back) and many others, likewise on Etruscan urns. Meleager standing before the boar's head, gems, M. Flor. ii. 36-3. Impr. d. Inst. i, 71. Calyd. chase, Artemis seated near, sarcophagus in Salerno, Gerh. A. Bildw. Tf. 116, 1-3. Meleager slaying the brother of Althæa, relief in V. Pamfili, ibid. 116, 4. Mel. and Atalanta according to Zannoni on a vase from Perugia, Ann. vi. tv. G. Explanation Ann. v. p. 346. [Sarcophagus in V. Pamfili, on the foreshore the chase, on the lid the burial, on the sides the conflict with the uncles, similar to Gerh. 116, 4. and Atalanta, E. Braun Ant. Marmorwerke ii, 6 a. b. O. Jahn Bull. 1846. p. 131.] Mirror-drawings, in which Meleager delivers the boar's head to Atalanta, Gori M. Etr. i, 126. Inghir. ii, 61. [Gerh. Etr. Sp. ii, 175. Two others 174. 176.] Mosaic of Lyons, G. M. 413\*. Combat with his mother's brothers and death of Meleager, M. Cap. iv, 35. G. M. 415; L. 270. V. Borgh. 3, 12. Bouill. iii, 51, 2.; Clarac pl. 201.; Zoëga Bass. 46. (similar Bouill. 51, 3); merely the death L. 256. Clarac pl. 201. Interesting mirror-drawing, Vermiglioli Iscr. Perugia. tv. 1. Inghir. ii, 62. comp. §. 398. R. Burning of the body and suicide of Althæa, Barberini relief, Admir. Rom. 70, 71., another fragmentary one, M. Cap. iv, 40. similar also Winck. M. I. 88. G. M. 414. [*Idas* and *Marpessa* §. 362. R. 2.]

*Locrian* coins. The assailing hero on the fine coins of Opus is probably *Ajax*, son of Oileus, who is similarly described by Christod. 209. (Rathgeber, Hall. Encycl. iii, iv. s. 288.). A similar one on those of Tricca N. Brit. 5, 11.

*Cephaleno-Attic* coins. Bosset Essai sur les Médailles de Céphalonie, pl. 1. no. 1-5. *Cephalus* beside the slain Procris, Millingen Un. Mon. i. 14. [Inghir. Vasi fitt. iii, 205.] comp. §. 397. R. 3. Ceph. with hair hanging down (*αἰχμητός* as a fugitive after murder) on coins of Pale, N. Brit. 7, 22. 23. *Cephalus* carried off by Eos, often on Nolan vases, Tischb. ii, 61. iv. 12. Millin ii, 34. 35. (with inscription). Millingen Cogh. 14. Cylix of Hiero M. d. I. ii, 38. E. Braun Ann. ix, 209. [Gerh. Auserl. Vas. iii. s. 39. O. Jahn Archäol. Beitr. s. 93 ff.]

4. *Thracian* coins. *Lycurgus* §. 384. R. 6. *Orpheus* in Hellenic costume, Paus. x, 30, 3.; in the Pythian stola, Virg. *Æn.* vi, 645. Vases de Canosa 3. (where the only addition is a Phrygo-Thracian tiara, as in Callistr. 7. comp. the yr. Philostr. 11.); in a dress approaching this, but still peculiar, in the beautiful genuine Greek relief-group with Eurydice and Hermes, (in Naples with Greek inscriptions, Neap. Antik. s. 67.; in Villa Albani, Zoëga 42.; in Villa Borghese, L. 212. Winck. M. I. 85. Clarac pl. 116., in Latin inscription erroneously named Amphin, Zethus and Antiopa). Similar as tamer of wild beasts (whereon Welcker ad Philostr. p. 611.), in the mosaic of Grandson, G. M. 423., a similar fine mosaic has recently been found near Rottweil. [Röm. Alterth. in der Umgegend von Rottweil Stuttg 1832. s. 62 ff. with engraving. There is one from Cagliari in Turin. Acad. des sc. de T. xiii. p. 13., della Marmora Voy. de Sardagne ii. p. 521. one in Jul. Val. res g. Alex. 1, 57.] O. also among the animals on an Alexandrian coin of M. Aurelius, Miönn. Suppl.

ix. pl. at p. 24. Orpheus in Phrygian garb with Muses, vase Neapels Ant. Bildw. s. 379. no. 2004.; Gerhard's *Mysterienvasen*. O. almost naked, playing on the lute, on each side a Thracian with mantle and spiked cap, listening in kingly dignity, vase in the possession of Barone Naples in 1845. O. similarly draped M. Blacas pl. 7., where he holds Cerberus in the infernal world.] Later, with the same style of handling in Phrygian costume with *anaxyrides*, in the Vatican Virgil and Catacomb pictures, comp. Caylus iii, 13, l. iv, 48, l. As tamer of Cerberus, undraped, gem in Agostini ii, 8., in the himation on the vase with Hippolytus, above. Killed by a Mænad, vase-painting M. I. d. Inst. 5, 2. Relief in the collection of the king of Sardinia, published in Shelstrate's Virgil ed. 1750. tb. 18. ad G. iv, 522. [comp. O. Jahn Pentheus s. 19. Orpheus young, only with a chlamys on his arm, overpowered by three Thracian women in long garments, two casting stones, one on horseback with lance, he, sunk upon one knee, raises merely his lyre as a defence. Amphora in E. Braun. Bull. 1846. p. 86. On a vase Mus. Gregor. ii, 60, l. a woman in long drapery, not a Baccha, strikes with an axe at Orpheus with his lute, who catches her by the arm. M. d. I. i, 5, 2. the woman is tattooed on the arms and has a sword, on other vases otherwise, O. Jahn Archäol. Beitr. s. 101.] *Thamyras* M. d. I. ii, 23. Ann. vii. p. 231. viii. p. 326. [Bull. 1834. p. 202. Mus. Gregor. ii, 13.; Millingen Coghill pl. 42. the Muse winged pursues Thamyras who flies holding the lute over his head, for defence, not in order to dash it in pieces (Feuerbach Vatic. Apollo s. 272.), as if after the statue, on Mount Helicon and Polygnotus' picture, and like the Orpheus M. d. I. i, 5, 2. The winged floating figure pursuing Thamyras M. d. I. i, 5, 3. is called by Millingen Ann. i. p. 270. Nemesis. Why not also a muse? Zoëga explained so the similar scene d'Hancarville iv, 61.] Supposed Thamyras of an Etr. mirror M. d. I. ii, 28. Ann. viii. p. 282. ΔΙΝΟΣ Levezow's Verz. no. 855. Ο ΔΙΝΟΣ M. Etr. de Luc. Bonap. no. 1434. [*Musæus*, the Athenian, as scholar of Terpsichore and Meledosa, very fine vase-painting, Bull. 1845. p. 219—223, now in the British Mus. And this perhaps rather to be understood as Thamyris Bull. 1840. p. 54, Rv. Apollo. It is uncertain whether the Thracian minstrel with listening Muses in the museum at Naples is Orpheus, or according to Ann. vii. p. 232. Thamyras, as the painting with the names M. d. I. ii, 23. still remains very dark.]

- 1 414. We know BELLEROPHON, among the Peloponnesian
- 2 heroes, by his connexion with Pegasus and Chimæra. The
- 3 DANAIDS of Argos are represented by art, in perfect conformity
- 4 with the original intention of the mythus, as a kind of nymphs
- 5 with water-vessels. PERSEUS appears very like Hermes in
- configuration and costume; a later Asiatic art sought to claim
- him for its home, by a more oriental drapery. PELOPS has a
- Lydo-Phrygian costume and the effeminate forms which are
- usually combined therewith. To the DIOSCURI, who always
- retained very much of their divine nature, belong a perfectly
- unblemished youthful beauty, an equally slender and power-
- ful shape, and, as an almost never-failing attribute, the half-
- oval form of the hat, or at least hair lying close at the back
- of the head; but projecting in thick curls around the forehead



and temples, as is observable in the colossal group on Monte Cavallo. The distinction between Polydeuces the boxer, and Castor in his equestrian costume, is only to be found where they are represented in heroic circumstances, not where they are exhibited as objects of worship, as the Athenian Anakes and as genii of light in its rising and setting, (whereby they also admit of a reference to the destinies of the life of man).

1. *Corinthian coins.* *Medea* §. 412, 5. *Bellerophon* riding Pegasus, gem in Hase Leo Diacon. p. 271, breaking him, Tischb. iii, 38., [G. M. 392.] on Corinthian copper coins, and denarii of the gens Tadia, G. M. 390.; watering him, G. M. 391., on gems, Stuart iii. p. 43.; bringing the *πίνυξ πτυκτός* of Proetus to Iobates, Maisonn. pl. 69. comp. G. M. 392.; vanquishing the Chimæra on Pegasus, in the Melian relief §. 96. No. 29., vase-paint., G. M. 393.; Corinthian coins, Millingen Méd. in. 2, 18., sardonyx from Volci Impr. d. I. iii, 9. Coins of the gens Cossutia; thrown off, and Pegasus flying to the Olympian heights, G. M. 394. [Guigniaut pl. 170, 618.] Böttiger Vasengem. i. s. 101. [Guigniaut Rel. de l'Antiqu. pl. 157. 170—176.—1st. B. takes leave of Proetus, from whom he receives the letter, the queen, who loves B., sits pensive opposite, a female attendant holds a shade over her, vase in the Mus. at Naples M. d. I. iv, 21, Longperier Ann. xvii. p. 227.; on another in the same Museum (Ser. 4. no. 582.), when B. has received the letter, Sthenobœa standing behind her husband wishes him success on his journey, while she lays her arms upon her breast, so that she touches her neck with one finger, beneath them young men, and maidens, twelve figures, Rv. Scenes among men and women; the 1st is exactly the same in Dubois Maisonn. pl. 69. (not B. delivering the letter to Iobates) where no remark is made on the vase and the place; on a crater from Apulia, but with Nolan design, in the possession of Mr. Temple, the English ambassador at Naples, B., his horse beside him as usual, gives his hand to the king who is enthroned, with bird-sceptre, while Sthenobœa standing gives the farewell-cup to B., on the tankard there is a figure painted, Rv. Battle of Amazons; abridged, Proetus only gives his hand to B. at parting, the letter is left out, Tischb. iii, 38. G. M. 392.—(neither the taming of Pegasus, nor parting from Iobates).—2d. B., accompanied by Pegasus, greets Iobates, two women, one of whom carries a cista and a lance, regard him with astonishment, vase of excellent design in the Bourbon Museum; Bull. 1836. p. 117., unless perhaps the parting from Proetus is also presented here, comp. Cab. Durand no. 247. Rv. (the other side, as well as nos. 246. 250. 317 Rv., where Pegasus is wanting, appear to belong to some other subject).—3d. B. in conflict with the Chimæra on the Amyclæan throne, on the throne of Æsculapius at Epidaurus, on metopes of the Delphian temple, and of the north side of the Parthenon, on vases, on two of the Prince of Canino's, said to be in the archaic style, Gerh. Rapporto not. 419,\* one of which, now in the Paris Museum, Dubois Mais. 34, very clumsy, only represents B. driving Pegasus along; in red figures Tischb. i, 1. G. M. 393, Guigniaut pl. 157, 617, only Iobates and Athene present; in the possession of St. Angelo, Naples only Athene and a warrior; in a design of E. Braun's B., between Athena seated and Poseidon standing, looks down on the Chimæra and still holds his lance ready for the thrust; on a vase in the Bourbon Museum

(Ser. 6. no. 1342.) he holds his lance towards the Chimæra—here with the heads of lion and goat, beside a tree—which seizes an overthrown warrior with its lion-claws, while five others on both sides encounter it, Rv. four naked youths, Neapel's A. Bildw. s. 264; Cab. Durand no. 248. on a Sabine vase B. on Pegasus is surrounded with rays, and a Dioscurian cap is hung up, as also in M. d. I. iv, 21., of the Chimæra there is nothing visible but the lion- and goat-heads, Rv. Sphinx between two satyrs Ann. d. I. x. p. 274. A composition abounding in figures on the Lamberti vase, now in Carlsruhe, M. d. I. ii, 50., Ann. ix. p. 219., where the Chimæra has three heads, and on the one in Berlin no. 1022., Gerh. Apul. Vas. Tf. 8., relief on a tomb in Tlos §. 128.\*—4th. B. fights against the enemies of Iobates, on a high narrow crater only half-preserved on a white winged horse with shield and lance, of the five warriors one stooping under him reaches the shoulder of the horse, while another covers him with his shield, above the latter another threatens B. with his sword, the two on the right side are wanting, a swan bites at the lance near the hand, a panther beneath, Rv. combatants. Battle with the Solymi also Cab. Durand no. 249. 1374?—5th. B. returned to Argos, crater in the Bourbon Museum, armed with two lances, is before the door, in which Stheneboea stands, a mirror in her hand; this is the meeting again, after Eurip., Griech. Tragœdien s. 780 f. Tischbein iii, 39., on the opposite side from B.'s leave-taking with Proetus pl. 38, Stheneboea lifts her hands in amazement when the youth stands again before her, a column expresses the palace, a darting Eros the love of Stheneboea. Böttiger Kl. Schriften ii, 256. supposes it to be the earlier, first arrival of B, but for a woman who was still a stranger to him the reception of the guest is not so suitable.—6th B. has carried off his lover on Pegasus, to punish her love for him with drowning, the ancient punishment of unfaithful wives, thus carrying his virtue still higher than the old fable did; she is already hurled down head-foremost, and the rider, who is himself not unmoved, holds his hand before his eyes. The probably Lucanian vase, found in Magna Grecia, is polychrome, like that with the flame-consumed Alcmena §. 411. R. 2., two Calydonian hunts, &c. and belongs to the Marchese Rinuccini, Inghirami Vasi fitt. i, 3. Gr. Trag. s. 782.—7th. B. watering Pegasus at a fountain, after the discovery of which as Hyginus says P. A. ii, 18, he wished to ascend to heaven (the illusion must have been communicated to him that a certain spring had the virtue to strengthen him so wondrously, comp. Griech. Trag. s. 787.) E. Braun Zwölf Basrel. f. 1.—8th. B. thrown from Pegasus, on the engraved stone above referred to but not Cab. Durand no. 249. Rv. as the horse must necessarily have been winged.—9th. Megapenthes, the son of Stheneboea, attempts to murder B. after he was thrown from Pegasus in his flight to heaven, and the latter is saved by his son Glaucus. One of the bas-reliefs on the temple in Cyzicus Anthol. Pal. p. 63. no. 15.]. *Pegasus* tended by the nymphs, on Corinthian coins and gems, Thorlacius de Pegasi mythol. 1819. Bartoli Nason. 20, comp. R. Rochette, Ann. d. Inst. i. p. 320., also §. 252. R. 3. *Chimæra*, Etruscan §. 172. R. 3. Coins of Sicyon § 132. R. 1. [On several hundred monuments, observes Visconti ap. Clavier Apollod. ii. p. 522, from the bronze ones in Florence onwards the head of the goat invariably rises out of the back of the animal: otherwise the poets, see Heyne ad Apollod. p. 114.]

2. *Argive* coins. *Io* §. 351. R. 4. *Io* on coins of Iotape Bull. 1835. p. 188. The Berlin Vase with Zeus and *Io* Gerh. A. Bildw. Tf. 115. *Io* and Epaphus, very doubtful, M. Borb. ix, 48. Statues of the *Danaides* and *Ægyptiades* on the Palatine, Petersen Einleitung s. 97. Schol. Pers. ii. 56. [O. Jahn Archæol. Aufs. s. 22—30.] Danaid from the baths of Agrippa in Berlin, with orientalized hair-dress and painful expression; she holds a vase before her lap. Similar PCl. ii, 2. To that group belonged also probably the *Anchirrhoe* (probably the name of an Argive fountain on the Erasinus) of the Blundell collection; PCl. iii. tv. agg. A, 9. p. 73. [Clarac pl. 750. no. 1828.]—which resembles very much the statue L. 73. Bouill. i, 87. Clarac pl. 324.—and many others. [Kunstblatt 1839. s. 211. in V. Albani, Indicaz. no. 434.; in the Altieri palace, Rome, the size of life, at Tegel near Berlin.] Combat with chariots about the *Danaides*? G. M. 385. Comp. Gerh. Archemorus s. 47 f. [and Notice sur le Vase de Midias au Mus. Brit. B. 1840. 4to. and in the Trans. of the Royal Soc. of Literature Sec. Series i. p. 192. for the name of the painter has come to light.] *Proetides* §. 363. R. 2. *Danae* §. 351. R. 4.

3. *Perseus* sculptured by Pythagoras with talaria, as in the Hesiodic shield. Very similar on gems to the Hermes Belvedere §. 380, 5, Lipp. i, 52—54. Very completely costumed on Pontic coins, for instance those of Amasia, M. SClem. 25, 236. *Perseus* exercised by *Athene* Vase from Rome in the Akad. Mus. Leipz. O. Jahn in the Schriften der Sächs. Gesellschaft der Wiss. 1847. Putting on his wings, on the scarabæus, G. M. 386. Head with the *Medusa* as helmet, alto relievo, Spec. ii. 44 comp. Hunter N. Vett. tb. iii, 9. Head of *Perseus* with bird's head as helmet Impr. d. I. iii, 63. [Head of P. on coins of Siphnos Mionnet pl. li, 6.] Levezow Das Gorgonen - Ideal B. 1833. The combat with the *Gorgons*, always as beheading, in old and hieratic reliefs §. 90. R. 2. 96. No. 29.; on vases, especially archaic ones, Micali tv. 88, 5. Ann. d. Inst. iii. p. 154.; [two from Vulci in Gerh. Auserl. V. ii, 88. 89, 3. 4 and a Nolan one Tf. 89, 1. 2.] on Clusinian clay-vases, Micali tv. 22.; in an Etruscan bronze, Gori M. Etrusc. i, 145.; on a tripod (comp. §. 361. R. 5.) in Durand's collection. We often see introduced the reflecting shield of *Athene* (as in the picture Luc. de domo 25. comp. Apollod. ii. 4, 2.), Combe Terrac. 13, also 71. [?] Gori M. Etr. i, 31. G. di Fir. Intagl. 15, 3. G. M. 386\*\* sqq. Asiatic modes of representation on coins of Sinope (*Perseus* standing over *Medusa*, reverse *Pallas* with the *Gorgoneion* on her helmet, Neumann N. V. ii. tb. 1, 1), Cabera (on both *Perseus* with Phrygian cap and long chlamys) and Tarsus (*Perseus* naked). *Perseus* pursued by the *Gorgons*, on the coffer of Cypselus and in old vase-paintings, Levezow Gorgonen-Ideal Tf. 2, 24. Hence the archaic bronze, *Perseus* four-winged, in arabesque style, M. Pourtales 40. (Ker according to Panofka). *Perseus* running, with the harpe, on the reverse of the *Gorgoneion*, on coins of Seriphos, Cadalvène Recueil pl. 4, 27. *Perseus* stabbing the *Gorgoneion*, with *Pallas*, Etr. mirror, G. M. 386\*, [Gerhard Etr. Sp. ii. 123 where also 121 *Perseus* alone with Harpe and Kibisis, 122 P. with *Menerva*, Aplu and probably his sister, 124 P. and *Menerva* with inscriptions,] and at the same time with his back turned, gem, M. Flor. 34, 5. *Perseus* delivering the *Gorgoneion* to *Pallas*, Inghir. Mon. Etr. i, 55.; *Perseus* holding his adversary, Impr. d. I. iii, 15. [P. with the *Gorgoneion* in his hand, Campana Op. di plastica tv. 56.; fighting

with the monster tv. 57.] vase-painting, M. Borb. v, 51, Maisonn. 46. Perseus bringing the head to Polydectes, as in the picture Paus. i, 22, 6, towards the other side the pursuing Gorgons and Poseidon, Millin Vases ii, 3. 4. comp. Millingen Div. 3. [A peculiar scene on an archaic vase is described in the Archæol. Intell. Bl. 1837. s. 52.] Perseus leading *Andromeda* down from the rock, fine relief in the M. Cap. iv, 52., as in the epigram in Brunck ii. p. 172, 13. and in Luc. Dial. D. marin. 14. Statue-group in Hanover (comp. Gött. G. A. 1830. s. 2013.), entirely corresponding to that from Deultum, Cab. d'Allier pl. 3, 10. Group in Iconium, Petersen Einl. s. 129. [P. showing to A. the Gorgoneion in the mirror of the fountain, four times Pitt. d'Ercol. iii, 12. M. Borb. ix, 39. xii, 49-51, by Guattani: *Memorie* v. p. 67. Hermes and nymphs named; comp. Ternite 2d. ser. heft. 2. Tf. 11. not. 1.] Intervention of Perseus, Gori M. Etr. i, 123 Inghir. Mon. Etr. i, 55. 56. Painting by Euanthes, Achil. Tat. iii, 7. 8. comp. Luc. De domo 22., Philostr. i, 29. and Pitt. Erc iv, 7, G1. M. Borb. v, 32. vi, 50. ix, 39. Gell, Pomp. pl. 42. N. Pomp. pl. 67.; vase-paint. R. Rochette M. I. pl. 41. Perseus' sword, the harpe, has a straight and a curved point, on coins of Tarsus and numerous gems.

4. *Pisatic* coins. *Pelops* presented with the quadriga by Poseidon, Philostr. i, 30. Perhaps also on the Velletri relief §. 171. R. 3. Pelops leading a horse, on coins of Elis, M. SClem. 9, 127., watering his horse, on the fine cameo, Millin M. I. i, 1. Preparations for the contest with Ctenomachus on the Olympian temple, Paus. v, 10. Ctenomachus sacrificing to Artemis Alpheioa before the contest, interesting vase-paint. Maisonn. 30. Inghir. Mon. Etr. v, 15. Neapel's Ant. s. 342 comp. the Yr Philostr. 9. Pelops beside Hippodameia in the chariot, (a prolepsis?) Combe Terrac. 34., [fragment Brit. Mus. x, 32.] so conquering Ctenomachus, Philostr. i, 17. Pel. and Ctenom., Apul. vase, Gerh. Archem. Tf. 3. [Large vase from Ruvo Ann. d. I. a. xii. tv. N. O. p. 171. by Ritschl. Bull. 1846. p. 56. Vaso di Pelope e Mistilo M. d. I. iv. 30. H. Brunn Ann. xviii.] Contest of Pelops and Ctenomachus in Etr. reliefs, Uhden, Schr. der Berl. Acad. 1827. s. 211. [Mus. Gregor. i, 95, 1.]; conceived as a race in the circus on a Roman sarcophagus in the Vatican, Guattani M. I. 1785. p. ix. G. M. 521\*. Relief in the L. 783. Clarac pl. 210. Ctenomachus slain by Pelops on Etr. urns, Micali tv. 105. 106. comp. Uhden *ibid.* 1828. s. 233. Rathgeber, Hall. Encycl. iii, ii. s. 99 ff. *Atreus* and *Thyestes*, Vatic. Vase in Millingen Div. pl. 23. Welcker Zeitschr. f. A. W. 1838. s. 233. Molionidæ? Bull. 1834. p. 46.

*Arcadian* coins. *Cepheus* §. 371. R. 5. *Telephus* §. 410, 8. (*Hercules*) and §. 415. (*Trojan war*). *Atalanta* and *Hippomenes*? a group, Maffei Racc. 96.

[*Messenian* coins. *Merope* who brandishes the axe against her son Æpytus whom she does not recognise, restrained by the old man, after Euripides in the Kresphontes. G. M. 614. 615. Griech. Trag. s. 835.]

5. *Amylean* coins. *Leda* §. 351. R. 4. Birth of the *Dioscuri*, G. M. 522. Rape of the *Leucippides*, the Apharetiadæ resisting, PCl. iv, 44. G. M. 523. G. Giust. ii, 438. comp. Böttiger Archæol. der Mahl. s. 291 ff. [Campana Op. di plastica tv. 55.] The carrying away of the *Leucippides* often on Etr. urns, in reference to death, R. Rochette M. I. pl. 75. Fi-

figures of the Dioscuri, their heads, starred hats and the like from coins, G. M. 524–29. Fine Dioscurian head, Impr. d. Inst. i, 8. As horsemen on many coins, holding palms, with inscription, on coins of Tarentum, Millingen Anc. Coins i. 12. Often on Roman denarii as horsemen, riding beside or away from one another (their lot leads them to opposite sides). The two horse-tamers of Monte Cavallo *ἵπποις μαγαλίζοντες*—18 feet high, splendid figures in Lysippian proportions [?], executed at Rome, probably after the time of Augustus, from Greek originals, the inscriptions without significance, the horses treated as *parerga*; on the erection Lettere of Canova and P. Vivenzio, Sickler Alman. ii. s. 247. Tf. 19. 20.; besides Racc. 11–13. Piranesi Stat. 4. Morghen Princ. 25. 26. Ed. Winck. v. s. 463. vi, ii. s. 73. Meyer Horen i, ii. s. 42. Wagner Kunstbl. 1824. No. 93 ff.—are recognised as Dioscuri especially from the fashion of the hair; [Kunstmus. zu Bonn s. 133–150. Fogelberg. Ann. xiv. p. 194. Ruhl Pferdebildung antiker Plastik 1846. s. 33. 46. Fogelberg the Swede as well as Tieck in Kugler's Museum B. 1836. St. 6. assigns the colossi to the time of Tiberius. Phidias' alter colossicus nudus was in Rome.] Very similar figures on gems, Raponi P. gr. t. 5, 9. and in reliefs, for example, R. Rochette M. I. pl. 72. The Capitoline horse-tamers are less excellent; Polydeuces is distinguished by the curling hair of Zeus, and pancratiastic ears. The horse-leading Dioscuri in the relief M. Chiar. 9. have almost Phrygian caps, comp. G. di Fir. 98. and the wall-painting M. Borb. ix, 36. [Cabott Stucchi figur. tv. 2., standing beside the horses, above them genii with raised and inverted torches.] The Athenian Anakes as youths armed with spears standing round an altar, Cayl. vi, 47. Catal. de Choix. Gouff. p. 34. comp. C. I. No. 489. Similar M. Nan. 234., where there is a half-moon over their altar. In chlamydes with parazonia, on a sardonix as amulet, Eckhel P. gr. 28. As armed youths often on Etruscan mirrors, in heroic companionship, Inghir. ii, 48. G. M. 409\*, Castor is distinguished by equestrian ornaments from the naked boxer Polydeuces (comp. §. 412. R. 1. Statue of Pol. boxing? Bouill. i, 1.). Polydeuces as boxer, bronze from Paramythia P. Knight Spec. ii, 22. Castor with sepulchral urn, scarab. Impr. d. I. iii, 5. In Etr. bronzes, for example Micali tv. 35, 13. with swan-heads on their hats (they are presented so, with inscriptions, on an Etruscan mirror according to Gerhard's account). [Dioscuri Gerh. Etr. Sp. i, 45–54. 58. 59.] The Dioscuri beside Hades on lamps (§. 407. R. 2.), Bartoli ii, 8.; in representations of men's destinies as symbols of rising and setting, §. 397. R. 2. and 3. §. 400. R. 1. Two urns entwined with serpents on Lacedæmonian coins as symbols of the Dioscuri, N. Brit. 8, 1. Thanksgiving of one escaped from the dangers of the sea in an Anakeion, expressed on a relief which was found at Este in 1710, now in Verona (from the Museum Silvestrium), where the Dioscuri are represented by youths with oval hats and two diotæ. Com. Cam. Silvestrii Rhodigini in anaglyphum Gr. interpretatio posthuma. R. 1720. Comp. Thiersch Reisen s. 70. The so-called Cabiri, stiff figures with oval hats, are also better called anaktes, Ant. Enc. vi, 23.

415. The mythic cycle of the TROJAN WAR was held in 1 especial favour by ancient art, and larger compositions were introduced even on floors, goblets, and armour, as they were afterwards on relief-tablets, which, with their small figures

and names inscribed beside them, presented a kind of primer of antique sculpture. The Cyclian poets, who formed the introduction and continuation to the *Iliad*, were therein as much  
 2 drawn upon as Homer himself. Ancient art characterized every leading hero, inasmuch as it condensed the features furnished by the epic into a personal shape, with that freedom and precision which were peculiar to it; besides Achilles we can still recognise, from such characteristic traits, especially the Telamonian AJAX; and yet even the lion-like, fiercely-raging Ajax might be easily confounded with the incomparably softer and feebler Menelaus in a principal group which was often repeated in antiquity, and is in the highest degree deserving of admiration. In DIOMED we have to expect fresh, but not highly ennobled, heroic energy, in AGAMEMNON a dignified, kingly character. Among the Trojans HECTOR and PRIAM are less known by their plastic development than PARIS, to whose effeminate conformation a richly ornamented Phrygian dress was found suitable, whilst otherwise only subordinate figures wear this Asiatic costume, the leading heroes on the contrary being always provided with the general heroic drapery. Of the women belonging to this cycle of myths, HELEN, the Aphrodite among heroines, and HECUBA became the principal subjects of the formative art; the countenance of the latter, although deeply furrowed by grief, does not however conceal the innate vehemence and passionateness of her nature.

1. See on the mosaic in Hiero's ship §. 163. R. 6. Scyphi Homericæ Sueton. Nero 47., to the same class belong those of Bernay §. 311. R. 5. Theodorus' (about Ol. 120.) bellum Iliacum pluribus tabulis Plin. Corresponding picture from the so-called temple of Venus in Pompeii, Steinbuechel Atlas Tf. viii. B. C. D. [The house of the tragic poet, more aptly, the Homeric house, see Ternite zweite Reihe heft 3. Tf. 22.]

*Trojan war.* Tischbein's Homer with designs from the antique; six numbers with commentary by Heyne, three by Schorn. Fr. Inghirami G. Omerica. 1827. 2 vols.—*Antehomerica.* Paris' shepherd life, Millingen Div. 43. Paris and Ænone, Terrac. in Millingen Un Mon. ii, 18. Paris' battle with the brothers and recognition by Cassandra (after Sophocles and Ennius' Alexander) on Etr. sarcoph. Uhden, Schr. der Berl. Acad. 1828. s. 237. R. Rochette M. I. pl. 51. p. 256. [O. Jahn Telephus und Troilus 1841. Mus Gregor. i, 95, 4.] Hermes with Paris, mirror-design (in Berlin), G. M 535. The three goddesses before Paris §. 378. R. 4. *Menelaus* woos Helena, mirror-drawing, Inghir. ii, 47. [Gerh. Etr. Sp. ii, 197.] Agamemnon and Menelaus taking leave of Helen, in whose house Paris is arrived as a guest, Etr. mirror, M. I. d. Inst. ii, 6. [Ann. vi. p. 183. 241. Gerh. Etr. Sp. ii, 181. N. Rhein. Mus. i. s. 416—420.] Paris' hospitable reception in Helen's, and Paris bringing her home to the house of Priam, Rv The simultaneous combat of the Dioscuri with the Apharetiadæ, M. Blacas pl. 30 31. Götting. Anz 1835. s. 1754. [As the bride is received by the king followed by two lancers, so the bridegroom, followed by his horses is received by the Queen. In the Cyprians, Paris solemn-

nized his marriage after his arrival in Troy; possible indeed that this is meant. A γάμος: of Theseus and Antiope in Athens was noticed above.] Paris comes to Helen, vase-paint., Gerh. Ant. Bildw. 34. (Protesilaus according to Gerh.) Eros wins Helen for Paris, Millingen Div. 42. The carrying away of Helen on vases from Volci, Ann. d. Inst. iii. p. 153., on Etr. urns frequently. Tischb. i. 4. Marriage §. 378 R. 4. Odysseus and Palamedes Ann. d. I. vii. p. 249. Sacrifice of *Iphigenia*, Uhden, Schr. der Berl. Acad. 1811. s. 74. Timanthes' picture §. 138. R. 3. Gell, N. Pomp. pl. 46. [M. Borb. iv, 3. Zahn i, 19. D. A. K. i, 44, 206.]; ara in Florence (Κλομένης ἐποιεῖ), where Calchas cuts off her hair, and Agamemnon turns away veiling his face, Lanzi Op. post i. p. 330 sq. R. Rochette M. I. tv. 26, 1. p. 129. (otherwise explained: L'ara d'Alceste, P. Pisani incise 1780.); Medicean vase. Tischb. v, 3 G. di Fir. St. 156. 157.; Etr. urns, Micali 70. 71. (of the earlier edition), R. Rochette pl. 26, 2. (the snake-entwined omphalos introduced); [Braun in the Giorn. scientif. di Perugia 1840. i. p. 50—65.; Antiquarium at Mannheim ii. s. 8.; Mus. Gregor. i, 94, 5.; on the large sarcoph. from Tarquinii ibid. 96, 2. where however we must rather suppose the sacrifice of Polyxena, along with the death of Astyanax 96, 1] vase-pict. in which the substitution of the hind is finely expressed, R. Rochette pl. 26 b. [Wall-painting tf. 27. O. Jahn Archäol. Beitr. s. 378—398. A small picture discovered in 1835, in Zahn ii, 61., represents Iphigenia, from whose hair Calchas cuts off the points of a tress; before the thalamas Achilles sits in sadness, unbearded, with the lance, wrapped in his mantle, turned away, and perhaps struggling against Eros, with his arm uplifted as to the gods] *Ajax* and *Teucros* taking leave of the aged Telamon, vase-pict. R. Rochette pl. 71, 2. *Telephus*' combat with Achilles, Millingen Un. Mon. i, 22. ? *Telephus* cured by the rust of Achilles' lance, gem in Rapponi 36, 3. Mirror in Bianconi l. Inghir. ii, 39. [According to the inscriptions Philoctetes and Machaon, while other mirrors represent the healing of Tel. O. Jahn *Teleph.* and *Troilos* s. 8 f. and Archäol. Aufs. s. 179 f. Gerh. Etr. Sp. ii, 229. Exploits of *Telephos* O. Jahn Ant. Aufs. s. 164 ff. *Telephos* recognised in Aulis seizes the infant Orestes and flies for refuge to the altar, on Etr. altars, O. Jahn *Tel.* und *Troilos* 1841, and on painted vases, A. Aufs. s. 172 ff. Auge, Teuthras, Aphrodite.] *Patroclus*' wounds bound by Achilles §. 143. R. 3). *Protesilaus*' death §. 413. R. 1. *Palamedes* and *Protesilaus*? playing at dice (Eur. *Iph. Aul.* 190), vase-paint. see Panofka, Hyp. Röm. Studien s. 165. comp. Ann. d. Inst. iii. p. 133. Bull. 1832. p. 70. *Ajax* and *Achilles* M. d. I. ii, 22. Ann. vii. p. 228. Welcker Rhein. Mus. iii. s. 600. Combat of *Achilles* and *Hector* (after the *Cyprians*?) §. 143. R. 2.), comp. Welcker Ann. v. p. 219. [*Ajax* and *Hector*? Grotefend Ann. vii. p. 220. *Achilles* and *Hector* do not hasten to the single combat, but they separate from it, angrily, even after it has been terminated. They did not however fight over the dead body of *Troilus* (O. Jahn *Tel. u. Troilus* s. 90 f), which is not there, and indeed this would be no duel at all but in order to decide the war, without a general engagement, which only fits into the *Cyprians*. *Death of Troilus*, to which several monuments belong which are referred below to *Astyanax*, O. Jahn *Tel. u. Troilus* s. 70 ff. In vase-paintings we have to distinguish the pursuit of Tr., which is furnished by at least fifteen vases, beginning with that of *Clitias* and *Ergotimus* which is rich in names and figures, the slaughter which is to be found on three, and the combat for the body on two vases.

The first is engraved in Gerhard's Vasen des k. Mus. Tf. 13, 6. 14. 20. E, 1. 3. 7. 10. Auserl. Vas. i, 14. iii, 185. The second M. d. I. 34. (commented on by the author in manuscript as the death of Achilles after Campanari Bull. 1834. p. 234 sqq., with reference however to Rhein. Mus. iii. s. 627.); O Jahn Tel. u. Troilos Tf. 2, Gerh. Vas. des k. Mus. Tf. E, 5.; Auserl. Vas. iii, 224—26.; the third Gerh. iii, 223. The first also on Etr. urns, Mus. Chius. tv. 25. 147.; Ingh. M. Etr. i, 83.; Vermiglioli Iscriz. Perug. i. p. 166.; Gori i, 134. Dempster i, 68. Cavedoni Indicaz. per il Mus. di Catajo p. 16. no. 1. p. 84. no. 859.; Bull. 1846. p. 163. where the meaning is missed; also in the museum at Florence, several times, and on a cameo in Mantua, M. Worsl. tv. 30, 14. (Milan ed.)] *Death of Palamedes* from a vase-painting Welcker Tril. s. 469. Ztschr. f. A.W. 1838 s. 218. Palamedes ΠΟΤΜΙΑΤ and Philoctetes? Impr. d. I. iii, 32. [The healing of Philoctetes is later than the death of Palamedes.]

*Homericæ.* Homeric scenes, filling up by Inghir. Gal. Omer. Welcker Hall. ALZ. 1836. n. 75 ff. [now again to be completed in many points] *Iliad tablet* in the M. Cap. iv, 68. G. M. 558. Tischb. vii, 2.. The events of the Iliad and those which succeeded till the emigration of Æneas, in reference to Rome as New Troy. For the explanation Beger's Bell. Trojanum, 1699. Welcker Ann. d. Inst. i. p. 227. A piece of a perfectly similar tablet in Choix Gouff. Voy. Pitt. ii. p. 346. Inghir. G. Omer. 5.; different that in Montfaucon Suppl. i. pl. 37, 2. Maffei, M. Veron. p. 468. Inghir. 6 comp Gött. G. A. 1834. St. 93 also §. 416. R. 1. Miniatures of the Ambrosian MS. §. 212. R. 3., likewise Göthe, Kunst. u. Alterthum ii, 3 s. 99. Casali altar of T. Claudius from Faventia, with reliefs from the Trojan war, and the early history of Rome, Bartoli Admir. tb. 4. Or. Orlandi Ragg. sopra un' antica ara. [F. Wieseler Die Ara Casali Gött. 1844. H. Brunn Berl. Jahrb. 1845. i. s. 71 sq.] *Vignettes in Heyne's Iliad.*—[*Culchæ* winged, examining entrails, M. Gregor. i, 29, 5. Gerh. Etr. Sp. ii, 223.] The bringing back of *Briseis* §. 210. R. G. M. Borb. ii, 58. [Briseis and Achilles, with the names Gerh. Vasen iii, 181. 184.] The restoration of *Chryseis* to Chryses, painting from Pomp. M. Borb. ii, 57. [R. Rochette M. I. pl. 15.] G. Omer. 21. Embassy to *Achilles*, R. Rochette M. I. pl. 13. M. Borb. ix, 12. Neapel's Antiken s. 242. The lyre-playing Achilles, fine engraved stones, Bracci ii, 90. G. M. 567. G. Omer. 99.; 100. Slaying of *Dolon* (in the wolf's skin) and capture of the horses of Rhesus, on gems, Tischb. iii. G. M. 570—74. Impr. d. Inst. i, 80. 81. (if not Tydeus with the head of Melanippus); iii, 35. 36. also perhaps Tischb. ix, 5. (comp. C. I. 5) On the vase from Bernay, R. Rochette pl. 52. comp p 284. Leprevost Mém sur la coll. de Vases ant. de Bernay, Dolon in wolf's skin surprised by ΔΙΟΜΕΔΕΣ and ΟΑΥΤΕΥ, cylix by Euphronius M. d. I. ii, 10. Ann. vi. p. 295. [Here visits Zeus on Mount Ida, metope from Selinunte, Serradifalco ii, 33. a painting M. Borb. ii, 59. Ternite 2 Reihe iii, 22. Dead body of Sarpedon, carried away by Death and Sleep Gerh. Vasen iii, 221] *Hector* storming the ships, on gems, Impr. d. Inst. i, 82, with torch, G. Omer. 137.; *Ajax's* defence 136. 138. G. M. 575. 576. *Odysseus* under Ajax' shield, Tischb. v. Contest for the body of *Patroclus* §. 90. R. 3, vase-paint. G. M. 580., coins of the Ilians No. 237 Mionnet. Contest for the body of Patroclus and reconciliation of Achilles §. 143. No. 1. [Gerh. Vasen iii, 190] *Antilochus'* embassy, beautiful cameo, Tischb. ix, 4. G. M. 584. G. Omer. 157. comp. 31. accord-



ing to Welcker, Orestes, and Pylades in Tauris, according to the Grimaldi bas-relief; G. M. 584. Mon Matth. iii, 34. G. Omer. 158. *Achilles* mourning, on gems, M. Flor. ii, 25, 3. Wicar iii, 33. G. M. 566.; R. Rochette vign. 15, 1.; Impr. d. Inst. i, 78. iii, 37. 38. 39. 72. comp. §. 372. R. 7. Restoration of Briseis G. M. 587. §. 311. R. 5. (the bringing away of Briseis, according to Lange in Welcker's Zeitschr. s. 490.) *Achilles* accoutred by Thetis §. 402. R. 3. *Achilles* putting on his grieves, Etr. gem, G. Omer. 183. Impr. iii, 73. *Apollo* rescuing the Trojans at the Scæan gate, on gems, Caylus v, 53. Natter, Traité 34. G. Omer. 73. *Achilles* in his chariot raging in the waves of Scamandros, on an Etruscan urn, where Scamandros figures as a little Triton; on a sarcophagus from Sparta, R. Rochette M. I. pl. 59.? *Hector* taking leave of *Andromache*, in Volci. Ajax, *Hector*, *Æneas*, fighting M. d. I. ii, 38, vase from Cære with names, Ann. viii. p. 306. [*Hector* between *Priam* and *Hecuba*, who places the helmet on him; the painter *Euthymides* HOIIIOAIIO, Gerh. Vasen iii, 188, *Hector's* departure, the same persons, here also with the names, tf. 189.; *Hector* and *Achilles* in combat, *Athene* between them tf. 201, combat of the same heroes before the wall and the Scæan gate tf. 203, between *Athene* and *Apollo* tf. 202 three times and tf. 204. Combat at the ships tf. 197, 1. *Patroclus's* shade appearing above a ship, tf. 198, 1.] Soulweighing on *Hector* and *Achilles*, Etr. mirror, Winck. M. I. 133. The dragging of *Hector* §. 99. No. 7. Bartoli Admir. 4, on gems (round the city), M. Flor. ii, 25, 1. G. Omer. 204. 205. Impr. d. Inst. i, 85.; Bartoli Luc. iii, 9.; Vase from Bernay, R. Rochette pl. 53. *Andromache's* grief, fine gems, G. M. 609. G. Omer. 246. *Patroclus's* feralia on the cista §. 173. R. 3. [Races round his tomb Gerh. Vas. iii, 198, 1.] Ransom of *Hector*, Volcentine vase (*Achilles* with a beard, on a couch), G. Omer. 238.; [*Achilles* on a scat, bearded, with red figures, Gerh. iii, 197.] Relief from *Ephesus*, G. Omer. 212.; others M. Cap. iv. 4. G. M. 589, corresponding L. 206. Bouill. iii, 53, 3. Clarac pl. 111.; also pretty nearly L. 418. G. M. 590. Bouill. iii, 54, 3. Clarac pl. 194. [Brit. Mus. x, 40, 2. p. 96 sq.]; gem, Guattani 1786. p. lxxv.; *Priam* at the feet of *Achilles* Impr. iii, 76. 77. mosaic, discovered in 1823 at Barhely in the comitate of Hunyader (*Ἰφιταμος*, 'Αχιλλεύς, Αὐτομυδων), see Abbildung von zwei alten Mosaiken. 1825. The Phrygians with craters, two Farnesian statues and a similar one PCl. vii, 8. are perhaps from a group of this kind [kneeling in order to deliver a burden?]. Weighing of *Hector's* body (after *Æschylus's* Phrygians, Schol. II. xxii, 351.) on the silver vase of Bernay, R. Rochette M. I. pl. 52. [*Hector's* burial, Winckelmann M. I. 136, the wanting piece in the Colonna palace, E. Braun A. Marmorw. i, 9 a. b.]

*Posthomerica.* The *Amazons* coming to *Priam* after *Hector's* death, hence in the reliefs Winck. M. I. 137. G. M. 592, and Winck. 138. G. Omer. 244. *Andromache* with the urn introduced, sitting. [So on an amphora from Vulci with the dragging of *Hector*, on the other side the arrival of the *Amazons*, Gerhard Auserl. V. ii, 199.] Connexion of the *Iliad* and *Æthiopid*, cameo, G. M. 591. Battle, G. M. 580. *Penthesilea's* death ('Αχιλλεύς ἀνέχων αὐτήν, Paus. v, 11, 2.), in gems, M. Flor. ii, 33, 2. 3. Impr. d. Inst. i, 86.; on sarcophagi, PCl. v, 21. Winck. M. I. 139. G. M. 595; Bouill. iii, 52. Clarac pl. 112.; R. Rochette 24. (with sepulchral reference); Bellori Luc. iii, 7. 8.; Tischb. Vasen ii, 5.; M. d. I. ii, 11. *Penthesilea's* death? mirror with the names, Archæolog. Intell. Bl. 1835.

No. 2. [E. Braun. Both combatants clad in iron, similar in style to the group on the bottom of the goblet of Sosias. Gerh. Etr. Sp. ii, 233. Ach. here draws his sword on P. while in the cylix M. d. I. ii, 11. he transfixes her with his spear. Thus also Gerh. Vas. iii, 206, where the names are inscribed. Ibid. tf. 205. they fight over a fallen Amazon.]; on contorniat with inscription. *Memnon* comes to Ilion, Millingen Un. Mon. i, 40. Priam's [formerly *Memnon*'s] chariot, guided by an Ethiopian, relief, M. Borb. vi, 23. *Antilochus*' dead body placed on Nestor's chariot, Etr. urn, Tischb. Homer i, 6. G. M. 596. comp. Philostr. ii, 7. Combat of *Memnon* with Achilles, in Volci (over *Antilochus*' body, Eos and Thetis at hand), Ann. iii. p. 154.; §. 99. No. 9.; G. M. 597. (the psychostasy); Millingen Div. 49.; Zoëga Bass. 55. (where Eos wishes to separate them). Psychostasy on vases M. d. I. ii, 10 b. Zeus, Hermes weighing, a goddess. [Ach. and *Memnon* fighting, Thetis, Eos, with the names Gerhard Vasen iii. 205, 3. and 204, on the first over the body of *Antilochus*, on the other without it; without the body, with the goddesses and with each a companion in arms 211.; over the body between Sphinxes 220.; perhaps also on the amphora from Veii, Canina l'ant. Veii tv. 36. 37, combat over a dead body between two female figures, the one with a red, the other with a black circlet, according to p. 78. crowns for the conqueror, Rv. a war-chariot, four couple men and women. Thetis and Eos implore Zeus, with the names, vase, R. Rochette Peint. de Pomp. p. 5., without the names, with Athene, mirror Mus. Gregor. i, 31, 1. However, for this poesy, as well as for the whole Trojan cycle, the monuments that have since become known are too numerous to admit of being fitly introduced one by one.] *Troilus* slain by Achilles at the altar of the Thymbræan Apollo, Ann. iii. p. 153., in the temple, Maisonn. 14. The Troades bringing the sacrifice for the dead to *Troilus*, Millingen Div. 17. [*Troilus* in the Antehom.] Uluche and Achle, scarab. comp. Welcker Zeitschr. f. A. W. 1836. no. 12. [The contest between both after Odys. viii, 72.] *Achilles* wounded in the heel, Impr. d. Inst. i, 87, (archaic) 88—91. iii, 40 78. G. M. 601., on a silver vase, R. Rochette pl. 53.; defended by Ajax, Impr. 84., borne away by Ajax, Etr. gem, G. Omer. 13. G. M. 602., vase from Volci, R. Rochette M. I. pl. 68, 1. Combat over Achilles' body, Volcentine vase-paint. M. I. d. Inst. i, 51. comp. Hart, Ann. v. p. 225.; gem, G. M. 581. (where the corpse is in quite the same way drawn by a rope). Achilles' death, in the presence of Neoptolemus, vase-paint. from Volci, Ann. iii p. 154. Achilles' expedition to the Happy Islands § 402. Achilles and Helena wedded by the Mœræ, group in the island of Leuce, Philostr. Her. 16. Contest for the armour §. 311. R 5. G. M. 629. G. Omer. 110. Roman bas-relief M. d. I. ii, 21. K. Meyer Ann. viii. p. 22. Other monuments p. 25. 26. Odysseus with Achilles' armour Impr. d. I. iii, 42. Od. VAIS armed iii, 43. The enraged *Ajax* of Timomachus §. 208. R. 2. Tab. Iliaca, paste in Tischb. vii, 6. comp. Libanius p. 1091. Bronze statue of the insane Ajax. Ajax's suicide M. d. I. ii, 9. Ann. vi. p. 272. *Philoctetes* abandoned in Lemnos, Zoëga Bass. 54., fanning his wounds with a vulture's wing, gem (BOHΘΟΥ) G. Omer 51. G. M. 604.; Impr. d. I. iii, 83., with Odysseus and Neoptolemus (after Sophocles) on Etr. urns, R. Rochette pl. 54. 55. G. Omer. 49. *Theft of the Palladium*, Levezow Ueber den Raub. des Pall. 1801. Milln Enlèvement du Pall 1812. G. M. 562—65\*. It is to be found at every stage, even that of the

quarrel with Odysseus, on gems; an explanation is still wanting of the scene M. Flor. ii, 31, 1. G. di Fir. Int. 25, 2 (see however R. Rochette M. I. p. 200.); on vases, Millin i, 14. (where the theft is placed simultaneously with the voyage to Leuce) and Millingen Un. Mon. i, 28. (where Diomed and Odysseus carry off two Palladia, as in the terracotta relief in Berlin, and according to Ptolem. Heph. in Photius p. 148 B.); Ann. d. Inst. ii. p. 95 tv. d. ?; R. Rochette M. I. pl. 53 56 ? Theft of the Palladium on vases from Ruvo, Intell. der Hall. LZ. 1837. no. 30. Od at the theft of the Palladium Impr. d. I. iii, 80. Od. and Diomedes? iii, 79. Diomed's theft of the Palladium and Od. with names along with Helen F.A. Vase-painting M. d. I ii, 36. Ann. viii. p. 295. [Griech. Trag i. s. 147 f. O. Jahn in Schneidewin's Philologus i. s. 55. A previous or intermediate scene is presented on a vase in O. Jahn's Vasenb. Tf. 3.]

*Destruction of Ilion*, §. 134. R. 3. Picture described by Petronius 89. Chief groups on a helmet, Neapel's Ant. s. 216. Ingeniously represented in the figure of *one* Trojan woman, Libanius p. 1093. *Epeus* with Hephaestus making the Trojan horse, Etr. mirror, Micali tv. 48. The wooden horse introduced, on a vase from Volci, in reliefs, Marm. Oxon. i, 147.; on Etr. urns, R. Rochette pl. 57, 1. 2.; Pitt. Erc. iii, 40. comp. §. 335. R. 9. The heroes coming out of it, G. M. 606. Laocoon §. 156. The outrage on *Cassandra*, on vases (Böttiger and Meyer Ueber den Raub der Cassandra, 1794.), especially Laborde ii, 24. Maisonn. pl. 15. R. Rochette pl. 60. 66. (at the same time other women and old men flying for refuge); on mirrors in R. Rochette 20. comp. p. 321.; gems, W. Worsl. iv, 23. Impr. d. Inst. i, 92. (Cassandra after being violated, M. Flor. ii, 31, 2.); reliefs L. 288. Winck. M. I. 141. Clarac pl. 117. (comp. Ann. d. Inst. v. p. 158.), Gerhard Ant. Bildw. 27. (similar to the kneeling Mænad §. 388. R. 3.). Death of *Priam* Mon. de' Conti Giusti, Verona tv. 3. [Gerhard Vasen iii, 213. and Pyrrhus throwing at him the murdered Astyanax Tf. 214.] *Astyanax* killed at the altar of the Thymbræan Apollo, vase from Volci, M. I. d. Inst. 34. comp. Ambrosch Ann. iii. p. 361. (Death of Troilus? Welcker Ann. v. p. 253.) [§. 99. R. 3, 10.] Farnesian group of statues (so-called Commodus), Cavalier. 1, 29. R. Rochette pl. 79. (Hector, who has wrested from Achilles the dead body of Troilus, according to Welcker Zeitschr. f. Alterth. 1834. s. 54.). Mosaic from Tivoli, R. Rochette p. 325. Burial of Astyanax? G. M. 611. Hecuba (of Euripides) and Polymester M. d. I. ii, 12. Ann. vii. p. 222. [Emigration of Æneas Gerhard Vasen iii, 215—217. and very often on vases.] Sacrifice of *Polyxena*, often painted, Paus. x, 25. On the cista of Præneste, where Astyanax is sacrificed at the same time, §. 173. R. 3. Group of statues, Liban. p. 1088. Walz, Rhet. i. p. 395 Stoschian gem (psyche of Achilles introduced), Winck. M. I. 144. *Menelaus* reconciled with Helen, Tischb. v. (Vases iv, 50.) and Millingen Un. Mon. i, 32. Destruction of the *Locran Ajax*, a tempest-picture, perhaps after Apollodorus, Philostr. ii, 13. *Andromache* drawing water as a captive (after Il. xi, 457.), on coins of Larissa, in the possession of Col. Leake. *Æthra* §. 412. R. 1. Dispute of the Atridæ? Millin Vases i, 66. Welcker Ztschr. f. A. W. 1836. no. 29.

2. In antiquity *Odysseus* was known ἀπὸ τοῦ στρυφνοῦ καὶ ἐγχευροτότος, *Menelaus* τοῦ ἡμέρου, *Agamemnon* τοῦ ἐνθίου, *Thydeus* ὁ ἐλευθερία, *Ajax Telamon* by the βλοσυρόν, *Ajax*, *Oileus'* son, the ἑτοίμου, Philostr. ii, 7.—The

group of *Ajax* and *Patroclus* above mentioned exists as Pasquino in Rome (anonymous treatise by Cancellieri on Marforio and Pasquino, Fiorillo in the *Kunstblatt*. 1824. No. 47.), at Florence in the Pitti palace and on Ponte Vecchio (Maffei, *Racc.* 42. *Tischb.* Homer v.) [Clarac pl. 825. no. 2084.] excellent fragments from Hadrian's villa at Tibur in the Vatican, PCl. vi, 18. 19., viz. *Ajax's* head and *Patroclus's* legs and shoulder with the spear-wound. A perfectly similar head in Lord Egremont's coll., *Spec.* 54., also *Brit. Mus.* 2, 23. comp. *Morghen Princ.* 5. What is engraved in *Tischb.* i. v. as the head of *Agamemnon* and *Menelaus* is in reality the same. Also the group on a gem in the possession of Mariette, *Millin Vases* i, 72, 4. comp. *G Omer.* 150. The hero rescuing the dead body corresponds only to *Telamonian Ajax*, and the action, conformably to the conditions of the plastic art, is more concentrated than in *Homer*; the same hero protects and carries away. *Ajax* and *Patroclus*? vase-painting M d. I. ii, 11. [certainly *Ajax* and *Achilles*, as it is also explained *Ann.* vi. p. 297. And they are also presented in the famous marble group, see *Kunstmuseum zu Bonn* 1841. s. 75—80. *Gerhard* (on this *Buch Preuss. Staatszeit.* 1841), while otherwise invited to resort to this explanation, only found difficulty in the wounding of *Achilles* on the ankle, but this does not rest on ancient invention, and was not therefore to be attended to. On coins *BPETITION* the same fine head. *Rv.* *Athene*, *Nike* and a trophy, &c.] The head of *Diomed*, *Tischb.* iii. from the PCl. is doubtful. In the *Brit. Mus.* *Spec.* ii, 30. On gems he has the chlamys almost always wrapped round the left arm in the *Ætolian* fashion, §. 338. R 4.  *Hector* on *Ilion* coins, *N. Brit.* 9, 18. 19. *Chois. Gouff. Voy. Pitt.* ii. pl. 38. *Pedrusi* v, 17, 3. *Mionnet Suppl.* v. pl. 5, 1., in a quadriga, *Nice* on his hand, comp. *Philostr.* *Her.* 2, 10.; as hoplites on coins of *Ophryneion*, *Cab. d'Allier* pl. 13, 12.; his bearded and helmeted head pl. 13, 11. *Priam* enthroned, coins of *Ilion*, *Cab. d'Allier* pl. 13, 8.; with his name, *Maisonn.* *Vases* 63, heads on gems *Lipp.* i, ii, 1—3. *Paris* on the temple of *Ægina* §. 90. R. 3 in the *Phrygian* costume (*Eurip. Cycl.* 182. mentions his wide and particoloured trousers and golden ornaments on his neck) with the apple in his hand, sitting, PCl. ii, 37. *Racc.* 124. *Altemps*, *Piran.* 24.; standing, *Guatt.* M. I. 1787. p. 37. (but PCl. iii, 21. explained to be a *Mithraic* minister). Statue at Cassel (*Atys*, *Ganymede*?), *Welcker's Zeitschr.* s. 181. Fine busts of *Paris* in *Walpole's travels* (from *Tyre*); *Guattani* 1784. p. 76.; *M. Nap.* ii, 57. [Statue of *Paris* from *Guattani Clarac* pl. 827. no. 2085, that of the Vatican sitting pl. 829 no. 2078, a fine one standing, in the possession of *Smith Barry* pl. 833. no. 2077 A., a similar one in the museum at *Naples* pl. 833 C. no. 2081 B., that in *Dresden* pl. 828. no. 2076, a sedent one in *Berlin* pl. 833. no. 2082., that of the *Torlonia* collection ii, 45. pl. 827. no. 2077., a standing one there also i, 38. pl. 828 no. 2079, three others pl. 830. The *Paris* also in *Lansdowne House* is standing, the right hand on the prop, the left planted under the haunch, the right leg across the other, looking thoughtfully aside, finely conceived. Heads are frequent *Spec.* ii, 17., several in *England*. The fine gem, which was in the possession of *Natter*, *Winck.* No. 42. is *Attys* according to *Zœga Bassir.* i. p. 98. and *Visconti M. PioCl.* vii. p. 99, according to *R. Rochette J. des Sav.* 1831. p. 340. *ΥΔΡΟΤ* was added by *Natter* himself as in a repetition of the same work. A scarab. *APIΣ* bending his bow, *Guattani* 1784. p. 88. tv 3. Head of *Æneas* on a *Macedonian* coin in the French cabinet, *R. Rochette Nouv. Ann.* i. Lettre à Mr.

Grotesfend p. 36.] *Helen*, bronze statue, the hair flowing down to the hips, Nicetas de Stat. 9, in the thin chiton of Aphrodite, with fluttering upper garment on the Hall of Thessalonica, Stuart iii, 9, 7. *ELINA* in old-Etruscan style, winged, Eckhel P. gr. 40. Toilette of Helen (in Polygnotus) on vases, R. Rochette M. I. pl. 49 A. The Trojan old men gazing with admiration on Helen, Il. iii, 154, relief in Munich, see Thiersch, Jahresber. der Akad. ii. s. 60 *Hecuba*, statue, M. Cap. iii, 62., according to Winck. and R. Rochette p. 312. [perhaps a lamenting Barbarian princess; there is a similar figure on the Amandola sarcophagus in the Capitol.] Bust in Villa Albani pl. 57 A. Agrigentine vase, *ibid.*, Hecuba led into captivity. Comp. Bartoli Pitt. 27.

416. The character of ODYSSEUS was developed in a particularly delicate manner by ancient art,—in the form however in which we know him, probably not until the time of Alexander; the conic cap and the high-girded chiton, which belonged to the dress of seamen, as well as the more powerful than elastic structure of his limbs, give him a look of decided energy and alertness; natural intelligence and mature experience are expressed in every feature of his countenance. ORESTES, who was undoubtedly characterized with precision, 2 in the chief works of ancient art, by the sombre look of the fugitive murderer, is recognised in the artistic representations which we possess, only by the external attributes of the blood-stained culprit imploring protection.

1. The dress of Odysseus, R. Rochette M. I. iii. Odysséide, especially the *παλιν* (§. 388. R. 2. Cato in Polyb. xxxv, 6.) is said to have been first given him by Nicomachus (§. 139.) about Ol. 110. Plin. xxxv, 36, 22.; other accounts (Eustath. and Schol. ad Il. x, 265.) mention Apollodorus, Ol. 93., as the inventor of the hat of Odysseus, certain it is that on the whole it is not known in vase-paintings. An exception in R. Rochette pl. 64. On the other hand Odysseus is seen with at least a similar hat on the rather ancient Etruscan gem, Inghir. G. Omer. 176. Odysseus in his usual costume with the dog Argos on denarii of the gens Mamilia, Eckhel D. N. v. p. 242. Morelli Mam. 1. 2. Fine bust in Lord Bristol's, Tischb. ii, 1. On a cameo, Millin M. I. i, 22. On coins of Ithaca, in the possession of Bosset (G. M. 639\*), and Cumæ, in R. Rochette p. 253.—The scenes of the Odyssey tolerably complete, Tischb. ii. iv. vi. viii. G. M. 627–42. Fragment of a tablet, like the tab. Iliaca (Od. with Circe), G. M. 635.—Odysseus' affected madness, Lucian De domo 30. Od.'s adventures at sea, mosaic in the braccio nuovo of the Vatican, Besch. Roms ii, ii. s. 89. *Polyphemus* with a comrade of Odysseus under his feet, group in the Capitol, [Clarac pl. 835. no. 2091.] similar bronze in Count Pourtalès' coll., R. Rochette pl. 62, 2. Od. handing the cup to Polyphemus, Mich. Arditi Ulisse che—si studia d'imbriacare Polifemo, illustr. d'un bassor. in marmo del M. Borbonico. N 1817. The same subject L. 451. Clarac pl. 223. [833 A. no. 2087 A. Od. under the ram, statues in V. Pamfili and V. Albani 833 A. no. 2087 B 833 C. no. 2027 C. Statues of Od. in Vienna pl. 832, in Venice, the one going to meet Rhesus in the dark pl. 831. no. 2088.] Etr. urn, R. Rochette pl. 62, 1. Impr. d. I. iii, 85. The blinding of Polyphemus, old vase-painting, M. I. d. Inst. 7, 1.

comp. Ann. i. p. 278. comp. Cent. iii, 44. Etr. urn, R. Rochette pl. 62, 3. Bas-relief at Catania, pl. 63, 2. Od. escaping under the ram, in vase-paintings, M. I. d. Inst. 7, 2. 3.; often also in Etruscan bronzes. Polyphemus singing his love, Zoëga 57. Pitt. Erc. i, 10. Philostr. ii, 18. (On the Mattei Relief in R. Rochette M. I. 7, 1. comp. the evidence adduced p. 412. from which it can no longer be considered to belong to the fable of Polyphemus) Od. with the winds of Æolus in the bag, Passeri Luc. ii, 100. *Circe* handing the cup to a companion of Odysseus, in the costume of a *jongleur* of later times, wall-painting, Gell, N. Pomp. pl. 72. The metamorphosis often on Etr. urns, R. Rochette pl. 61, 2. Od. with the herb moly, G. M. 636. Necromancy of Od., vase from Nola, R. Rochette pl. 64. M. Pourtales pl. 22.; according to Panofka la Terre et le fossoyeur. Od. with *Tiresias*, fine relief in the L. 298. Clarac pl. 223. G. M. 637. Etr. mirror, Od. before the shade of Tiresias, explained by P. Secchi Bull. 1836. p. 81. (nothing convincing) [M. d. I. ii, 29. Ann. viii. p. 65. 170. 1840. p. 58. M. Gregor. i, 331. Gerh. Etr. Sp. ii, 240. The masterly painting on the crater from Pisticii with the judgment of Paris M. d. I. iv, 19. Ann. xvii. p. 210.] Od. with the Sirens, §. 393. R. 4. With omission of the Sirens, Bellori Luc. iii, 11. Comp. Beger Ulysses Sirenes prætervehens. Scylla, §. 402. R. 4. Od. building a ship, Impr. d. Inst. i, 95. Od. as beggar, thoughtful iii, 85. [Od. and *Nausicaa* at the washing, Gerh. Vas. iii, 218.] Od. taking leave of Alcinous, G. M. 639. The shepherds preparing a meal for Od., Tischb. viii, 8. Od. with the dog Argos, G. M. 640. Tischb. viii, 3-5. Od. as a beggar in the house of *Penelope*, wall-painting, Gell, N. Pomp. pl. 15. *Penelope* afflicted, §. 96. No. 12. [Clarac pl. 834, 2090. R. Rochette M. I. p. 162 sq.] Homer and *Penelope* R. Rochette M. I. pl. 71, 1. Welcker Rhein. Mus. iii. s. 620. Foot-bath of *Eurycleia*, G. M. 642.—Od. (without *pillion*) at the tomb of *Telemachus* (καλὸς Τηλεμαχος) after an obscure mythus, in Maisonn. 72. Od. ἀκαθοπλήξ? Welcker Bull. d. Inst. 1833. p. 116. [Inghirami Vasi fitt. ii, 116. 117. The signification is evident. A fragment with ΘΑΕΓΟΝΟΣ ΚΙΡΚΗ Bull. 1843. p. 82. by Baron Giudica in Palazzuolo, now in Rome.]

2. R. Rochette M. I. ii. Orestéide. Orestes by Rathgeber in the Encycl. of Ersch and Gruber iii, v. s. 104. Mythus, works of art. Murder of *Agamemnon*, on vases, M. I. 614. 15. (according to Tölken's Kunstblatt ii. s. 70., *Merope* seeking to kill *Æpytos*). Union of *Ægisthus* with *Clytæmnestra*, Millingen Div. 15. *Electra* with Orestes' urn, on vases, Millingen Div. 16.; Laborde i, 8.; R. Rochette pl. 31. Orestes and *Electra* at *Agamemnon's* tomb, Clarke's Travels ii, iii. pl. 1.; Millingen Div. 14.; R. Rochette pl. 34. Or. and El. (according to Winck) in the group of *Menelaus*, §. 196. R. 2), Maffei 62. 63., [Clarac pl. 836. no. 2094.] more probably in the somewhat archaic group, M. Borb. iv, 8. R. Rochette pl. 33, 1. [Clarac pl. 836. no. 2093] *Clytæmnestra* and *Ægisthus* put to death (on *Agamemnon's* throne), M. PCl. A 5. G. M. 618. The killing of *Ægisthus*, [a very ancient relief §. 364. R. 8.] a picture, Luc. De domo 23., on a vase from Volci, Ann. d. Inst. iii. p. 154. [On the sarcophagus from Tarquinii No. 4. mentioned at the sacrifice of *Iphigenia*, the body of *Clytæmnestra* laid out in the middle, under which *Electra* sits grieving, on the right those of *Ægisthus* and *Pylades*, on the left *Orestes* and two *Furies*. *Orestes* stabbing *Ægisthus*, *Clytæmnestra* springing forward

with the axe, with the names, Gerh. Vasen des Berliner Mus. (no. 1007.) Tf. 24.] Or. with Ægisthus' head on Etr. urns (Eurip. El. 860.) explained by Uhden and R. Rochette. The slaying of Clytæmnestra, and pursuit of Orestes by the Furies to Delphi, in the Vatican relief, Heeren Hist. Werke iii. s. 121. PCl. v, 22. G. M. 619., perfectly similar G. Giust. 130. Barbault Mon. Ant. pl. 56, 3., more abridged in the relief in the Mus. Chiaramonti, R. Rochette M. I. pl. 52, 2.; the middle group, Eckhel, P. gr. 20. comp. Welcker Zeitschr. s. 433. The relief L. 388. Bouill. iii, 56. Clarac pl. 202. related, comp. the author's Eumenides p. 111. The same subject handled in the Etruscan manner, Micali 109. comp. Orioli Ann. d. I. vi. p. 164. Orestes pursued by the Erinnyes (§. 398. R. 5.), often on Etr. urns and vases, Tischb. iii, 32. Millingen Cogh. 29. Or. held by Pylades, in the Accoramboni and similar reliefs and the Prænestine cista, Guattani M. I. 1787. p. xxv.; by Electra, on engraved stones. Orestes at Delphi, on vases, §. 362. R. 3.; on a lamp, R. Rochette p. 155.; much resembling Diomed with the palladium in the relief M. Borb. iv, 9. R. Rochette pl. 32, 2. p. 198.; before Athena, G. M. 622. [foisted on Millin by Dubois] Orestes in Electra's arms, G. M. 621. O. at the tripod Impr. d. I. iii, 25.; protected by Athena Archegetis (§. 370. R. 7.), Tischb. iii, 33. The scenes at Delphi and Athens combined, on the Vatican vase, Diss. Acc. Rom. ii. p. 601. R. Rochette pl. 38. Calculus Minervæ, G. M. 624. (§. 196 R. 3.); G. Giust. ii, 132.; Bellori Luc. ii, 40. Eckhel P. gr. 21. *Iphigenia* in Tauris, picture by Timomachus, Plin. xxxv, 40, 30. Taurian sacrifice in the Accoramboni relief, now in Munich 230., Winck. M. I. 149. G. M. 626., more accurate in Uhden, Schr. der Berl. Akad. 1812. 13. s. 85. More abridged in the relief L. 219. Clarac pl. 199.; Zoëga Bass. 56. Two Grimani reliefs in Millin, L'Orestéide pl. 3. 4. comp. Schorn's Kunstbl. 1828. s. 169. Welcker Rhein. Mus. iv. s. 602. [Griech. Tragód. iii. s. 1164—1176. (The Grimani bas-reliefs also Mon. dell. Mus. Grimani public. nell' anno 1831. Venezia.) The relief at Berlin s. 1174. in Gerhard's Arch. Zeit. ii. Tf. 23. s. 367. That at Bonn s. 1175. Jahrb. des Vereins der Alterthumsfreunde zu Bonn i. Tf. 3, 3. s. 61. by Ulrichs, comp. Wieseler Zeitschr. f. A.W. 1843. s. 483.] Orestes and Pylades kneeling as victims, Impr. d. Inst. i, 96. iii, 70. 71.?? Led for sacrifice, Lucanian vase, R. Rochette M. I. pl. 41.; painting, Pitt. Erc. i, 12. (comp. tv. 11. Ann. d. Inst. ii. p. 134). Orestes and Pylades together with Iphigenia escaping with the assistance of the Taurian Artemis (in half-Phrygian costume, with lance and bow), Maisonn. pl. 59. Laborde i. p. 15.; Iphigenia in Tauris, amphora from Ruvo M. d. I. ii, 43. Ann. ix. p. 198. [One of five vases, the only ones from Misarra in Apulia, in the Santangelo collection at Naples, contains the two captives led before Iph., very fine.] Murder of Pyrrhus at Delphi, Etr. urn, R. Rochette pl. 39. Wicar iv, 24. (The wheel which Pyrrhus holds is, according to R. Rochette, the *κύκλος* of the tripod, according to Creuzer, Wiener Jahrb. liv. s. 157., the wheel of Nemesis). Orestes and Neoptolemus on a Nolan vase? R. Rochette pl. 40. Orest. and Neopt. in Delphi (Or. and Machæreus according to Panofka) Rv. Orestes before the *δίκη* of the Areopagus according to Panofka, M. Pourtalès pl. 7.

417. Without taking this cycle of heroes into account, 1 Asia appears also in a mythological point of view to have been the home of effeminate figures, such as the favourite

2 boys of Zeus and Hercules; the AMAZONS are also represented in vase-paintings as Asiatic in regard to costume and accoutrements, and with a certain softness of forms, although statues and reliefs adhered to the simple and light drapery, and strong, rounded forms of the limbs which were given to them at the Polyclitan period.

1. As to *Troy* we have still to mention the mythic figures: *Dardanus*, also *Anchises*, on coins of Ilium, R. Rochette M. I. p. 246. *Electra*, spouse of Dardanus, with Phrygian cap, sitting, the Palladium falls from heaven, on an engraved stone in the Vienna cabinet. *Laomedon* pursued by Poseidon, Etr. bronze-work, Inghir. iii. 17. *Anchises* and *Aphr.* §. 378. R. 3. *Telamon* saving Hesione, Winck. M. I. 66. comp. Pitt. Erc. iv, 62. *Ganymedes*, §. 351. R. 6.—*Hylas* carried away by the nymphs, G. M. 420\*. (M. Borb. i, 6) 475.; Mon. Matth. iii, 31.; Paciaudi Mon. Pelop. Ep. 2. Together with *Narcissus*, on the puteal, Guattani, M. I. 1805. p. xxxix.

2. The *Amazon* of Phidias preparing to leap, the wounded Amazon of Ctesilaus §. 121, 2. [The Amazon with the left arm uplifted above the head, several times in the Vatican and the Capitol, in the palaces Pacetti, Clarac pl. 813. no. 2034. and Giustiniani no. 2037, Torlonia pl. 812 B. no. 2032 B. also in the Colonna palace, in Lord Egremont's coll. Clarac pl. 808, 2031. and Lord Lansdowne's pl. 833 B. no. 2032 C.; the Camuccini one also came from V. Aldobrandi. A small bronze in the Florentine Museum repeats this remarkable composition more authentically than the marble statues, Visconti in the Cab. Pourtalès p. 11. not. 39. Also Clarac pl. 567. no. 1208 B. from V. Pamfili is not Diana, but this Amazon.] On horseback, in bronzes, Ant. Erc. vi, 63 64. Amazon falling from her horse, marble statue, M. Borb. iv, 21. [Clarac pl. 810 B., 2028 B., another in the court of the Borghese palace at Rome.] Amazons in the full equipment of Grecian heroes, on a vase from Volci, M. I. d. Inst. 27, 24.; one of them blows a trumpet (in reference to their Lydo-Tyrrhenian origin), like the Amazon in Phrygian costume, Micali tv. 108. [Amazon on horseback, and two enemies, M. Gregor. ii, 18, 1.] Combats with Hercules §. 410. R. 4. Böttiger Vasengem. iii. s. 163. [S. 170 ff. Series of Amazon forms] Theseus §. 412. R. 1., around Troy §. 415. R. 1. (Priam on horseback advancing against the Amazons, on a vase in the old style, see Millin M. I. ii. p. 78.), in the Ephesian temple §. 365. R. 1. [Amazon Cyme on coins Münchner Denkschr. Philol. i. Tf. 3, 8. Amazon battles very frequent on vases, Hancarv. ii, 65. 126. Tischb. ii, 1. 8. 10. Millin i, 10, 23. Tomb de Canosa 9. Millingen Div. 37. Un. Mon. i, 38. Laborde i, 20. In Gerh. Auserl. V. ii. 103 arming. 102 march. 104 battle.] In reliefs at Phigalia §. 119. R. 3., at Halicarnassus §. 151. R. 1., on the temple of Artemis Leucophryne in Magnesia, [now in Paris, Clarac pl. 117. C.—117. I. comp. L. Ross. Hellenika i. s. 57.] The sarcophagus (from Laconica) in Vienna is particularly fine, Bouill. ii, 93. Moses pl. 133., where the Amazons wear coats with empty sleeves, §. 246. R. 5. Of another sarcophagus in Sparta, Abercromby Trant Narrative of a journey through Greece, L. 1830. [?] Sarcophagus from Mazara, Houel i. pl. 15.; M. Cap. iv, 23. One from Sidon Archäol. Zeit. 1848. s. 31. 313. Pomp. wall-paint. in Zahn 12. 13. Comp. Böttiger Archäol. der Mahl. s. 256.



*Niobe* §. 126. Reliefs, PCl. iv, 17. Fabroni tv. 16.; in Munich 213. V. Borgh. i, 16. A less comprehensive but very remarkable one, PCl. iv, 17. comp. Welckler Zeitschr. s. 591 ff. Family visit to Leto. (Δατὼ καὶ Νιόβη μάλ' αὖ μὲν φίλαι ἦσαν ἐταῖραι, Sappho), the daughters play at astragals, G. M. 515. [The statues Clarac pl. 581—590. Bas-reliefs in addition to the sarcophagi placed together in the Zeitschrift, and that found in 1824, in Munich, the fine fragment in Bologna Thiersch Reisen nach Italien s. 361.; the sarcoph. now in the Lateran, L. Grifi intorno ad un sepolcro dissotterrato nella vigna Lozano R. 1840. tv. (from the Atti dell' Acad. Rom.) Kunstbl. 1839. No. 34 H. Brunn Kunstbl. 1844. s. 322 f. Bull. 1839. p. 3. 39.; an Etruscan one in Toscanella, Campanari garden, with a male protrait figure lying thereon, Bull. 1839. p. 25. A vase-painting Cab. Durand No. 19., R. Rochette Mon. Inéd. last page, another from Ruvo Bull. Napol. 1843. tv. 3. p. 71. cf. p. 111.; one with Apollo, a Niobid, Artemis and the pædagogus, De Witte Vases peints de M. M\*. p. 9.; a wall-painting in the Columbarium of V. Pamfili, Bull. 1838. p. 4. 1839. p. 38. Niobe at the moment of her death, Stackelb. Gräber Tf. 64. Welcker Griech. Trag. i. s. 295. Terracottas of a group of Niobids found at Fasano, Bull. Napol. v. (1847.) p. 41. tv. 3.]

418. The ISLANDS, excepting Crete, of old renown, were, 1  
like all those regions which the Greeks did not inhabit from  
primitive times, poor in mythi, and therefore in subjects for  
art. COLONIES sometimes celebrated in statues and on coins 2  
their earliest founders, who, if not mythological personages  
themselves, yet stood in close approximation to them. The 3  
power of Rome procured for the history of Æneas many an  
artistic representation, and obtained for the legends regarding  
the foundation of the city a place beside the Grecian mythi;  
the praise of a truly plastic life can only, however, be given to  
the group of the twins under the she-wolf.

1. *Cretan mythus*. Europa §. 351. R. 4. *Talus* (with inscription) on  
coins of Phæstus, Cab. d'Allier pl. 7, 5. comp. Ann. d. I. vii. p. 154. *Minotaur*  
and *Ariadne* §. 412. R. 1. 384. R. 3. *Dædalus* and *Pasiphae*, L. 71.  
Winck. M. I. 93. Bouill. iii, 52. Clarac pl. 164. G. M. 487. comp. 486.;  
painting, M. Borb. vii, 55.; frequent subject of art, Virg. Æn. vi, 24.  
Petron. 52. Philostr. i, 16. [Campana Op. di plastica tv. 59. O. Jahn  
Archäol. Beitr. s. 241. Pasiphae with the infant Minotaur in her lap,  
cylix from Vulci Bull. 1847. p. 128. Reliefs O. Jahn s. 239 ff. Wall-  
painting D. leading the bull before Pasiphae enthroned (on the other side.  
Ariadne handing the clue to Theseus,) Mus. Borbon. xiv, 1. Zahn ii, 60.]  
*Icarus* getting his wings, sarcophagus in Messina, Houel ii. pl. 75. Hirt,  
Tölkens Kunstbl. ii. s. 73.; Zoëga Bass. 44. Winck. M. Inéd. 95.; Orti  
Mon. Giusti tv. 1. 2. fragment. [The copy in the villa Albani also in E.  
Braun Zwölf Basrel. Tf. 12.; where there is also a second from the same  
villa engraved; another has gone to St. Petersburg. Vase-painting M.  
Borb. xiii, 57. Dædalus standing fastens the wings with the assistance  
of Athene. Proteus and Menelaus underneath, Rv. Perseus and the Gorgons.]  
Cameo, M. Borb. ii. 28. (*Creta* sitting by in light hunting dress).  
[On the other side, a female figure, la Scultura?, works with a hammer  
at one end of the wings. Dædalus at the same time holds back Icarus

by the arm, who is placed aloft with extended wings; the moment seems intended when the last hand is put to the wings, and Icarus is just going to soar up.] The flight, G. M. 488. 89., from Pitt. d'Erc. iv, 63.

2. *Taras* and *Phalanthus* in a group of statues, Paus. x, 13. *Taras* on a dolphin on Tarentine, see especially Probus and Virg. Georg. ii, 176. *Byzas* on Byzantine coins, comp. Millin P. gr. 47. *Cydon* on coins of Cydonia. *Tios* on Trianian coins, Visc. Icon. Gr. pl. 43, 16; *Adramycttus* (?) *ibid.* pl. 43, 15. *Oyzicus* on coins of the city of that name, G. M. 421. *Eurypygus*, king of the Ceteans, on coins of Pergamus, Mionnet Suppl. v. pl. 4, 1. *Pergamus* *κρίστης* *ibid.*, monomachy on coins Cavedoni Ann. 1835. p. 269. *Athymbrus* on coins of Nicæa, *Midas* with Phrygian cap on coins of Midaion and Prymnessus. Of Leucippus §. 372. R. 3. Avellino, Opusc. div. i. p. 199. On Syracusan coins *Leucaspis*, Torrem. tv. 78. 11—14, *Phercæmon* on Messanian coins, *ibid.* 50, 6., *Agathyrnus* on those of Tyndaris, see Duc de Luynes, Ann. d. Inst. ii. p. 308 sqq. Millingen Anc. Coins 2, 9. An equestrian hero on coins of Segesta, probably *Egestes* of Troy, Nöhden 8.; against this Millingen Anc. Coins p. 8. *Epidius Nuncionus* on coins of Noceria (according to Avellino), Millingen Méd. In. pl. 1, 7. p. 14. So even historical founders, as *Gorgos*, the brother of Periander, on coins of Ambracia, R. Rochette Ann. d. Inst. i. p. 312. M. I. pl. 14., *Docimus* on coins of Docimeia. Comp. Vaillant N. Imp. Gr. ed. sec. p. 305. R. Rochette p. 245.

3. *Æneid*, Cod. Virg. G. M. 645—652. Shelstrate's Virgil L. 1750 Heyne's Virgil, especially in the 2d ed. *Æneas* carrying Anchises, on Ilian, Segestan (Torrem. tv. 64, 2 sqq.) and Roman coins, contorniatii, lamps (Bellori iii, 10.), gems, M. Flor. ii, 30, 23. Impr. d. Inst. ii, 62., vase-paintings, Micali tv. 88, 6. R. Rochette pl. 68, 2. 3. [and numberless others.] Marble at Turin pl. 76, 4.; represented by monkeys on a Herculeanean painting, Pitt. Erc. iv. p. 312. *Æneas* with *Dido*, with an interesting representation of Carthage and its tutelary deities, in a late-Roman relief, PCl. vii, 17. comp. Besch. Roms ii, ii. Beil. s. 9. Barberini and Vatican statue of *Dido* killing herself, PCl. ii, 40. B, 10. The statue Anthol. Pal. Plan. iv, 151. quite different. Comp. on the figured representations of *Dido*, Heyne Virg. T. vi. p. 762. *Dido* abandoned by *Æneas* who is sailing away, female attendants and the figure of Africa beside her, pict. from Pomp. M. Borb. ix, 4. (Cleopatra according to Cirillo). The origin of Rome on the ara of Claudius §. 415. R. 1. and the statue of the Tiber §. 403. R. 3. Clarac pl. 176. *Æneas* and the sow of Alba, on the Vatican altar (of Augustus), R. Rochette pl. 69. The sow with the thirty pigs, on gems; also perhaps PCl. vii, 32. *Æneas* in the costume of an imperator of later times, sacrificing the sow, relief, G. di Fir. iii, 119. (according to the editor). *Rea Silvia* §. 373. R. 3. *Romulus* and *Remus* under the she-wolf (*lupa tereti cervice reflexa*, Virg. *Æn.* viii, 633.), on coins of Rome and Ithum, N. Brit. i, 19 9, 18. §. 182. R. 1.: on gems, G. M. 655. Impr. d. Inst. ii, 64, 65 (the shepherd Faustulus clad in the sisyræ and Roma present); relief, G. M. 657.; statue §. 172. R. 1. The coins of Capua, N. Brit. 2, 14., point at a similar local legend. The shepherds watching, G. di Fir. Intagl. 36, 1. Passeri Luc iii, 1. 2. *Romulus'* spolia opima, G. M. 658. *Tarpeia* overwhelmed by the Sabines with shields, on coins of the gens Tituria. *Rape of the Sabines* on coins, G. M. 658\*. Coins of Constantius, M. Flor. iv, 100.

## II. SUBJECTS FROM HUMAN LIFE.

## A. OF AN INDIVIDUAL KIND.

## 1. HISTORICAL REPRESENTATIONS.

419. Greek art was in its nature so much a creation 1  
emanating from within, and was so closely connected in its  
historical development with religion, mythology and poetry,  
that the representation of outward, experimental life could  
only occupy in it a subordinate rank. And even where ex-  
ternal experience furnished materials to the artist, represen-  
tations of definite individual transactions are much rarer than  
a conception of the subject in its general features. In Greece, 2  
however, painting, from the coincidence of its development  
with the Persian wars, and the slighter connexion of its pro-  
ducts with religion (§. 73, 1.), was oftener than sculpture di-  
rected to the celebration of historical events of the past, and  
victories of the present [§. 99. R. 1. 109. R. 3. Temple of Nike  
Apteros] (§. 135, 2. 140, 5. 163, 6.); the life of sages and  
poets was also drawn into this circle. In works of sculpture, 3  
if we disregard allusion to historical occurrences by the choice  
of mythi (§. 89, 3. 90, 3.), historical representations were very  
rare before the time of Alexander. There is, however, a certain 4  
number of striking and wonderful stories of great filial devo-  
tion, love and the like, such as that of the Catanæan brothers,  
that of Hero and Leander, and some others, which have almost  
acquired the privileges of mythi in the formative art as well  
as in poetry. Real historical representations were more fre- 5  
quent among the Romans, in which great military expeditions  
were completely unfolded on triumphal arches and columns;  
and even on coins many events were not merely mythically  
alluded to, but even directly represented, in earlier times as  
distinctions of particular families, afterwards as glorious deeds  
of the emperors; even in Rome, however, historical subjects 6  
were seldom to be found apart from this class of monuments.  
Apotheoses can scarcely be ranked among historical events; 7  
they form at least the transition from the sensible world to  
one fancied divine.—As in the warlike representations on 8  
those honorary monuments their national character was also  
given to the Germans, Dacians and Sarmatians, it may be re-  
marked here that in the designation of foreign races ancient  
art exhibits much skill and accuracy in the appreciation of  
peculiar forms.

1. We are in a great measure indebted for this view to Winckel-

mann, who regarded the migration of the Heraclids as the latest subject of the formative art. And even here it may be doubted whether the three heroes at the urn, on gems, are the Heraclids drawing lots. Winck. W. iii. s. xxvii.

2. In Philostratus Panthia, Rhodogune, Themistocles in Persia, Pindar as a boy, also Sophocles occur as subjects of pictures. According to Luc. de morte Peregr. 37. *Socrates'* conversation with his friends in prison was often painted. Socrates and Alcibiades? Impr. d. I. iv, 83. [Socrates emptying the poisoned cup, was conjectured in the relief Mon. de' Conti Giusti Verona tv. 1, 1. by the Author Gött. Anz. 1837. s. 1956, as well as the Editor, although Socrates' portrait is not expressed and therefore a surgeon might be intended. Socrates also on sarcophagi with the Muses. O. Jahn's interpretation of a bronze relief as representing Socrates and Diotima is with justice opposed by Avellino Bull. Napol. ii. s. 27 sqq. and R. Rochette Peint. de Pompéi i. p. 105 sq. So also is the sepulchral relief M. di Mantova iii, 16. certainly not Aristotle with the young Alexander. In a repetition of this representation in the Museum at Brescia, where it is also called Aristotele e suo scolare, the boy has the forms of a humpbacked person and therefore seems rather to be a slave.] Marriage of *Masinissa* and *Sophonisba*, Herculan. wall-paint. Visc. Icon. Rom. pl. 56. M. Borb. i, 34. *Alexander's* marriage §. 211, 1.—*Cræsus* on the pile (trusting that the gods will quench the flames), vase-painting from Volci (the only one of the kind), M. I. d. Inst. 54. Welcker Rhein. Mus. ii. s. 501. *Arcesilaus* s. 427. R. 6.

3. Historical groups and reliefs §. 118. R. 2, a. and at the end, §. 129. R. 3. 157\*, 2. 3. *Othryades* on gems, if it is he (vic), Lipp. i, ii, 66. 67. and elsewhere. The Argive poetess *Telesilla* arming herself, Faus. ii, 20, 7. The explanation of the Etruscan reliefs [Zoëga Bassir. tv. 40.] Ingh. Mon. Etr. i, 63. 64., as the Marathonian *Echellos* is very doubtful. *Arion* with his lute on the dolphin M. Borb. x, 7. (like Taras), as side-piece of a Nereid on Triton. [*Diotrephes* pierced with arrows, Paus. i, 23, 4. The painters playfully painted *Timotheus* sleeping in his tent, and Tyche above him catching the cities in a net, Ælian V. H. xiii, 43. Suid. Plut. Apophth.] *Harmonius* and *Aristogeiton*, a group on Athenian coins, and on the throne seat Stackelb. Gräber s. 33. Vign. only not that by Praxiteles, if it was the one carried off by Xerxes and restored by Alexander, Seleucus or Antiochus, but it must have been the earliest of the three executed in Athens, that of Antenor. [s. 88., or if not the one restored, then it was that of Critias or of Praxiteles. One of these groups in the Agora Aristoph. Eccles. 713., Aristot. Rhet. i, 9. The marble throne is doubtless the same which is mentioned Stuart ii. ch. 4., the German translation ii. s. 438. from the memorandum in Lord Elgin, inasmuch as the sacrifice of Erechtheus' daughter is only called the death of *Læona*.] Amber-goblet (§. 312. R. 3.) with *Alexander's* whole history. Relief in giallo antico from Laurentum with an allusion to the battle of Arbela, Fea on Winck. iii, 441. G M. 564. Alexander and Diogenes, Zoëga Bass 30. comp. also Boissard i. tb. 81. Diogenes in his tub Impr. d. I. iv, 82. *Demosthenes* at the altar of Calauria, relief in terracotta, Fea ad Winck. ii. p. 256. [The equestrian battle of Agathocles splendidly painted on tablets, Cic. Verr. iv, 2, 55.]

4. The *Catanian brothers* on the temple of Apollonius §. 157. R. 2. on

coins of Catana (Torrem. tb. 23.) and of Sextus Pompeius. Claud. Eidyll. vii. sings of statues. [*Cleobis and Biton* in Argos clothed in the *τῆρεννοες*, Poll. vii, 61., the drawing of their mother to the temple represented in Argos, Paus. ii, 20, 2., in Delphi Herod. i, 31 and Cyzicus in one of the stylopinkia of the temple of Apollonis no. 18. of the Epigrams. A bas-relief, formerly in the Sacchetti palace seems modern, as well as another of different composition in a Roman dealer's in 1845. A stone see Tölken Gesch. Steine s. 312, 7. The relief edited by Beger Spicil. p. 146. and Montf. i, 24, now in the library of St. Mark, Venice, is partly obscure, but not referable to any other story, as Böttiger Kunstmyth ii. s. 282. supposes.] *Cimon* suckled by Pero, Valer. Max. v. 4. ex. 1. (who mentions *hujus facti pictam imaginem*), wall-painting, M. Borb. i, 5. [Ternite Pomp. Wandgem. 2 Reihe i, 8.] The story of *Hero* and *Leander* is to be found represented on coins of Sestos (Mionn. Suppl. i. pl. 8.) and Abydos v. pl. 5, 3., gems (Lipp. i, ii, 62.) and contorniat in the same simple manner. [Also in a Pomp. picture, Journ. des Sav. 1845. Febr. Bull. Napol. i. p. 20.]

5. See §. 198, 2. 202, 2. 204. R. 4. 205, 6. 207. R. 4. Fragment of a battle of Romans with Dacians as it seems, L. 349. Clarac pl. 144. Larger pieces from similar warlike scenes, G. Giust. ii, 71. 72. Battle of Romans and Marcomanni (Blackie Ann. d. Inst. iii. p. 287., [Nibby Sarcophago scoperto entro la vigna Amendola R. 1839.] Pergamenians and Gauls according to R. Rochette, Bullet. univ. Sc. vii. 1830. p. 368.) on the sarcophagus of the Vigna Ammendola, M. I. d. Inst. 30. 31.—On denarii of the republic only allusions to historical transactions can be introduced, as Æmilius Lepidus placing the diadem on Ptolemy V. (Morelli gens Æmilia 8), Jugurtha bound (gens Cornelia), the subduing of King Aretas and the Jew Bacchius in Arabia (gentes Plautia and Æmilia), Stieglitz p. 97 ff. On imperial coins the muneracongaria and opera publica are especially commemorated; but also other undertakings of the emperors, Trajan's campaigns, Hadrian's travels.—Alimentariæ Faustianæ, Zoëga Bass. 32. 33. The Mithridatic wars painted, Sidon. Apoll. carm. 22. v. 158.

6. Curtius, V. Borgh. st. i, 18, Maffei 83, is by Bernini; the horse only is antique. The engraved stones with Cœcles, M. Scævola, and Curtius M. Flor. ii, 56. are evidently modern; those with Cleopatra's death (comp. §. 311. R. 5.) doubtful, that with the murder of Cæsar, Lipp. i, ii, 279., certainly not antique. The delivering up of Jugurtha was represented on Sylla's signet-ring, Plut. Sylla 3. Roscius—how he was encoiled by a serpent when a boy—was embossed in silver, Cic. de div. i, 36. Domitian when hard pressed by the Vitelliani, represented in a relief, Tac. II. iii, 74. AVG as a hero in armour, with the Roman eagle and the Palladium, Impr. d. I. iii, 89. Commodus' worship of Isis, represented in a mosaic in a portrait manner, Spart. Pescenn. 6. In like manner Heliogabalus' worship of the gods, in a painting, Herod. v, 5.—The condensed representation of the destinies of the Leg. XI, Cl. P. F. on a gem, M. Flor. ii, 19. Lipp. i, ii, 451. is interesting.—The statues of Barbarian kings as captives, which are sometimes fine (for instance Maffei Racc. 56. from the forum Trajani, comp. Montf. iv, 148. Clarac pl. 330.) were always perhaps secondary figures on honorary monuments. [Clarac pl. 852—854 C. Tiridates? L. 446. Clarac pl. 336. Comp. §. 406. R. 5. (Silence).]

7. As to the consecrations of the emperors the G. M. 671—684. places together the principal monuments; the emperors are borne to heaven by an eagle, the empresses by a peacock. Hadrian in the relief PCl. v, 26. receives (like Hercules) immortality in a goblet. On coins of M. Aurelius a Junonian throne denotes the consecration of Faustina, Pedrusi viii, 18, 5. The diptychon G. M. 659. also refers to a later apotheosis, not that of Romulus. On the ara Augustea at Ravenna (Gori Gemmæ astrif. iii. p. 137.) Claudius seems to be adopted among the gods of the Julian race. comp. §. 199. R. 6. 8. 200. R. 2. 204. R. 4.

8. See on this point Blumenbach Commentatt. Soc. Gott. xvi. p. 175. The *Egyptians* are very excellently drawn on a Volcian vase, Micali tv. 90. The statue of the drunken *Indian*, Callistr. 3., was somewhat Moorish; comp. Philostr. Apollon. ii, 22. The life of a *female negro slave* is represented in a Cyrenæan sepulchral painting. Pachon pl. 54. A negro (by restoration) L. 354. Clarac pl. 322. Ethiopian bath-servant, PCl. iii, 35. A negress, bronze head M. Pourtales pl. 19. A kneeling moor as a lamp ibid. 30.

## 2. PORTRAITS.

- 1 420. Portrait-statues (*ἀνδριάντες*), which arose from the desire to honour victors in sacred games, and which therefore, like other statues, stood originally in connexion with the worship of the gods, were, on the disappearance of genuine republicanism, increased to an enormous amount by the political ambition and the adulation of later times (see §. 87.
- 2 88. 121, 3. 128, 5. 129, 3. 158. 181, 2. 199 sqq.) They were generally of brass, seldom of marble; besides the entire figure, the form of the bust and the medallion was employed, especially for erection in larger series. Painting, usually exercised for private commission, is not however without example in
- 3 public honorary portraits. Originally freer representations of the corporeal and intellectual character of individuals, portrait-statues, properly so-called, only made their appearance
- 4 by slow degrees (§. 87. 123, 2. 129, 5.) At the same time there were portraits made of men of earlier times in the same manner as of heroes, from their known character, their sayings, their poetical works, such as the head of Homer which was conceived with the loftiest sentiment, the statues of the seven wise men, and the cheerful head of Socrates formed from Sile-
- 5 nus, after the description in Plato's Symposium. At the time when learning was most cultivated in Greece the portraits of authors, above all of philosophers, constituted a very important branch of art to which many artists applied themselves almost exclusively, principally because endeavours were made to form as complete series of them as possible in museums and libraries; the artists too displayed therein admirable talent in expressing the peculiar study and literary character of these

men down to their very finger-ends. There are likewise preserved many authentic busts of the distinguished men of Athens; on the other hand, as to the princes who were so often sculptured in antiquity and represented in every stage of idealized and ordinary human form (§. 158. 199.), very few remain, with the exception of Alexander the Great, chiefly because no collections of them were made in the Roman times. Coins, on the contrary, from Alexander downwards, afford a rich survey of the dynasties sprung from the Greek race, as well as of the oriental, which sought to approach the former in their customs.

1. It is worthy of remark that, according to Hyginus f. 104. Laodamia makes religion a pretext, in order to have in her possession a portrait of Protesilaus, comp. Ovid Her. 13, 152. Portraits as a compensation for absent lovers are ascribed by the tragic poets to the heroic times, Æsch. Ag. 405. Eur. Alc. 349. [Dicæogenes in the Cyprians, Aristot. Poet. 16. Welcker Griech. Trag. s. 204], comp. Visconti i. p. 2. Lobeck Aglaoph. 1002. and 1007. (That the *ἑρμαφρόδιτοι*, Theoph. Char. 16., were majorum utriusque sexus effigies cubiculares sub specie Hermarum biforium consecratæ, is not very probable).—At Athens, according to Demosthenes, Conon was the first erected, after the slayers of the tyrants, §. 88.; then Chabrias (besides Nepos Chabr. 1. see Aristot. Rhet. iii, 10.), Timotheus and many others. The oration of Iphicrates against Harmodius, a descendant of the tyrant-killer, (Aristot. Rhet. ii, 23, 6. 8.) seems to have been occasioned by the latter disputing the other's right to the honour of the statue which only belonged to his family, comp. Demosth. ag. Lept. p. 462. Besides A. Westermann De publ. Ath. honor. p. 14 sqq. *ἀνδριαντοθήκαι*, C. I. no. 2749.

2. Hence *ἀνδριαντοποιοί*, statuarii stands for brass-casters. What we have in marble are mostly Roman copies. Of busts §. 345, 3., shield-figures §. 311. R. 3. 345\*, 4. Portrait-paintings as honorary figures, especially in Asia Minor, for instance that of the citharoedus Anaxenor in the purple mantle of Zeus Sosipolis at Magnesia, Strab. xiv, 648. Comp. §. 208, 3.

3. The famous edict, that the statues of athletes should not be larger than life (see among others Lucian pro imag. 11.), must have established a thorough distinction between them and those of heroes which were usually made larger. The *ἑσπεριότροχοι ἀνδριάντες* in the oath of the Attic archons are also connected therewith. But from these are to be clearly distinguished the st. iconicæ, accurate portrait statues, which were raised, of course not till after Lysistratus, to those who had been three times victors, [§. 87. R. 2.]

4. *Pariunt desideria non traditi* [traditos] *vultus*, sicut in Homero evenit, Plin. xxxv, 2. The splendid Farnesian head of *Homer* (Tischb. Homer i, 1.) shows the *γλυκὺ ἦρας*, Christod. 322.; the Capitoline heads in Visc. i, 1. are less worthy of the heroic Homer. However, the coins of Amastris (M. Sclem. tb. 6, 9.) and Ios, and the contorniati also give different heads. The Homeric monuments above §. 311, 5. 393. R. 2. G. M. 543—549. Some doubtful sculptures, R. Rochette M. I. pl. 70 (thanks-

giving of a family to Esculapius and Hygieia?) and 71, 1. p. 420. Doubtless then to the non traditi vultus belong Lysippus' *Seven wise men* and *Æsop* (Anth. Pal. Plan. 332), after which may have been executed the hermæ of Cassius' villa, with inscription beneath, and the *Æsop* of the Villa Albani without any. The figure of *Solon* also at Salamis which *Æschines* declared to be very old, was not raised 50 years before *Demosthenes*, *De falsa leg.* p. 420. Of Lysippus' *Socrates*, *Diog. L. ii.* 43. comp. *Visc. pl.* 18. (On the gems of *Socrates*, which are for the most part allegorical or fantastical, *Chifflet's Socrates*). The wealth of the Greeks even in statues of these early times is shown especially by *Christod.* and the enumeration of female statues by Greek masters in *Tatian adv. Gr.* 52. p. 168.

5. On sculptors of literary men *Plin. xxxv.* 2. xxxiv, 19, 26 sqq. comp. §. 121. *R. 3.* Busts of learned men as ornaments of museums, probably in those of Alexandria and Pergamon, as well as that of *Asinius Pollio*, then also in private collections, *Pers. Prol.* 5. *Juv. ii.* 4. vii, 29. *Lipsius De biblioth.* 9. *Gurlitt s.* 240. comp. s. 305. *R. 4.*—On the delicate perception of character see especially *Sidon. Apollin. Epist. ix.* 9. The geometer *Euclid* was sculptured with fingers apart and arched, the finger-counting *Chrysippus* with his bent together, *Aratus* as singer of the stars (although indeed only from books) with neck bent backwards. The two last are seen thus on coins of *Soli* (*Visc. pl.* 57, 1.) hence *Visconti* recognises *Chrysippus* in a bust in the Villa Albani.

As to *philosophers* we know from coins *Pythagoras* (Πυθαγόρης Σαμίων, *Cab. d'Allier pl.* 16, 16. Comp. §. 181. *R. 1.*), *Heraclitus* and *Anaxagoras* (*Visc. pl. A.* 2.), from undoubted busts *Socrates*, *Plato*, *Carneades*, *Theon of Smyrna*, *Aristotle* (statue in the Spada palace), *Theophrastus*, *Antisthenes*, *Diogenes* (interesting statue in V. Albani); *Zeno the Stoic*, (whose bust at Naples *Visconti* takes for the Eleatic *Zeno*, assigning to the stoic another unauthenticated one; [*Leucippus*, *Avellino Opusc. i.* p. 198.] the excellent statue of an elderly man in the *tribon. M. Cap. i.* 90. *Bouill. ii.* 26., belongs to neither), *Chrysippus*, *Poseidonius*, *Epicurus* and *Metrodorus*, *Hermarchus*.

As to *poets* we find on coins *Alcæus*, *Sappho* (the busts are uncertain, and the vase at Vienna published by *Steinbüchel*, Vienna 1821, *Miltingen Un.* 33, 34. *Maisonneuve* 81., although the inscription may be genuine, [a clay relief from *Melos* in the *Brit. Mus.* represents the same scene] cannot however be regarded as a portrait, which is furnished on the contrary by the bronze coin published by *Allier de Hauteroche*, *Notizie intorno a Saffo di Ereso.* 1822. comp. *Plehn Lesbica* p. 189 sqq. *Gerhard Kunstbl.* 1825. No. 4. 5. *Brondsted Voy. p. ii.* p. 281.), *Anacreon*, *Stesichorus* (exactly after the statue mentioned by *Cic. Verr. ii.* 35.). [*Anacreon* with his little dog, vase in the *Brit. Mus.* *Sam. Birch, Archæol. L. xxxi.* p. 256. Repetition in Rome, *Bull.* 1846. p. 81. *Cydias* with a lute, *XAIPE XAIPE ΚΥΔΙΑΣ*, on a vase *Catal. Magnoncour*, comp. *Götting. Anz.* 1840. s. 597 ff. Two statues found at *Monte Calvo* in 1836, and belonging probably to the nine Muses are *Anacreon* and probably *Tyrtæus*, both in the *Borghese Mus.* Supposed busts of *Anacreon* *Neapels Ant. Bildw. s.* 100. no. 343. Another *M. Worsl. iii.* 3.] In marble works, *Sophocles* (from the *Prytaneion* of Athens? *M. Worsl. i.* 2, 1.), [the splendid statue in the *Lateran* and pictures *M. d. I.* iv, 27. 28. *Ann.*



xviii. tv. E p] Euripides (a statuette important in a literary point of view L. 65. Winck. M. I. 168. Clarac pl. 294.) [Statue standing Chiar. ii, 23. sitting in Dresden, Leplat pl. iii. Clarac pl. 841. n. 2098 D. many busts, Euripides is also in several instances united with Soph. in double busts; likewise in relief in a goblet from Athens Bull. 1842. p. 172.] Menander and Poseidippus (statues full of life and truth, but of a certain effeminacy and flabbiness, PCl. iii, 15 16 Bouill. ii, 24. 25. [Clarac pl. 841] Schlegel Dramat. Poesie i, at the conclusion), Moschion. [Clarac pl. 840 D. no. 2122 A.]

In *orators*, busts of Isocrates, Lysias, Demosthenes and Æschines (also in Millingen Un. Mon. ii, 9.; we recognise in him ὁ καλὸς ἀνδρὶς in like manner as we see in Demosthenes the fiery and impassioned patriot; statue of Demosthenes, now in the Vat., G. M. Wagner Ann. d. I. viii. d. 159. [M. Chiar. ii, 24. On a bust Avellino 1841. comp. N. Rhein. Mus. iii. p. 274. Schröder Ueber die Abbild. des Demosth. Braunschweig 1842]), Leodamas. *Historians*: Herodotus and Thucydides. *Rhetoricians*: Epaphroditus, Ælius Aristides. (On the Vatican statue of ΑΠΙΣΤΙΑΔΗΣ ΣΜΥΡΝΕΟΣ see Mai script. vet. nova coll. i. p. li. Gerhard, Besch. Roms ii, ii. s. 330). A victorious rhetorician from Alexandria, Amalth. iii. Tf. 8. Herodes Atticus from Marathon M. Pourtalès pl. 37. *Physicians*: Hippocrates, Asclepiades and others (especially in miniatures). The *astronomer* Hipparchus on coins of Nicæa, with the globe, Mionnet Suppl. v. p. 91. [Visconti Iconogr. Gr. pl. 26. Measuring with the compasses on the globe with the ecliptic and the equatorial circle, Urlichs Dreizehn Gemmen aus der Sammlung der Frau Mertens-Schaafhausen Bonn 1846. no. 8.]

6. Among the *Athenian statesmen* there are undoubted portraits of Miltiades (comp. Paus. x, 10.), Themistocles (however what Visconti produces is still doubtful; honorary statue of a statesman sitting, in Lord Egremont's collection, Spec. ii. 7.; on the other hand a bearded head with sailor's cap and laurel wreath, with individual features, on staters of Lampsacus is without doubt Themistocles, the ancient lord of Lampsacus), Pericles (after Ctesilaus §. 121., the helmet covers the pointed head, a bust in Munich 186. shows also the Ionic fashion of wearing the hair among the elder Athenians), Alcibiades who was often sculptured in his time, but whose herma PCl. vi, 31, little corresponds to the fame of his beauty, comp. Welcker Zeitschr. s. 457. Aspasia is the first woman of whom there exists an authentic likeness, in a bust of the PCl. vi, 30. The noble figure M. Borb. i, 50. Neapels Ant. s. 105. is arbitrarily called Aristides. It is Æschines, see Vescovani in the Bull. 1835. p. 47. The supposition that the fine statue PCl. ii, 43, Bouill. ii, 23. is Phocion has been abandoned by Visconti himself, comp. vii. p. 100.—The statue of the Spartan Lycurgus PCl. iii, 13. is very doubtful. On *Alexander* §. 129, 4. 158, 2 [Clarac pl. 837—840 A] Alexander's likeness was even much worn as an amulet, Trebell. Trig. 14. A coffer with Alexander's head at Dessau (with ram's horns and diadem), Kunstbl. 1830. No. 37. The contorniati also represent his procreation by the dragon.

7. The coins of Hiero and Gelon were either struck in after times in honour of the tyrants (according to Visconti), or belong entirely to Hiero II. and Gelon II., the son of Hiero II.; those ascribed to Theron are partly

forged and partly erroneously explained. Avellino Opuscoli i, iii. The effigies of the Macedonian kings before Alexander are discredited by Visconti ii. p. 79. perhaps with reason; he explains what are taken for them to be heads of heroes.—I refer entirely to Visconti's great work for the heads of the *kings* of Macedonia, Thrace (only dating from near the close of its independence, for the supposed Lysimachus is Alexander), Epirus, Illyria, the Pæonians, the Sicilian tyrants (I omit Sparta as the head of Cleomenes is very uncertain), the princes of Pergamon, Bithynia (among them the unknown queens Orodatis and Musa-Orsobaris), the Cappadocian, Pontic (from 268 before till 40 years after Christ), Bosphoran (from 289 before till 320 years after Christ), and Armenian kings, as well as some small dynasties in Cilicia, the Seleucidæ, as well as the later kings of Commagene and other Syrian districts, of Osroene, Mesopotamia and Characene, the Herodiads, the Arsacids, the Grecian kings of Bactriana, the Indo-Hellenic and Indo-Scythian sovereigns (see Todd Trans. of the Asiatic Soc. i, ii. p. 313. Tychsen Commentat. rec. Soc. Gott. vi. p. 3. Köhler Méd. Grecques de rois de la Bactriane. Pet. 1822. Suppl. 1823. Mem. Rom. iv. p. 82. Schlegel N. Journ. Asiatique 1828. p. 321. R. Rochette Journ. des Sav. 1834. Juin, Juill. 1836. Fevr. Mars. Notice sur quelques Méd. Grecques ined. de la Bactriane P. 1834. Suppl. and deuxième Suppl. extrait du Journ. des Sav. 1836. [3 Suppl. Fevr. 1839. 1844. p. 108.] comp. Grotefend Zeitschr. f. A. W. 1835. s. 836. Al. Burnes Travels in Bokhara vol. ii. p. 457. pl. 3. 4. Elucidations by Wilson and Prinsep, Götting. Anz. 1835. s. 397 ff. Hannöversche Blätter f. Münzkunde 1834. no. 11. [1836. no. 26.] Coins of king Kadphises Bull. 1834. p. 240. On the coins of General Allard Journ. Asiat. iii, 5. T. 1. N. 2. p. 142), of the Ptolemies, and later Cyrenæan and Mauretanian princes. [In Clarac who gives pl. 1023—1028, from Visconti's work the other heads of famous Greeks, and 1078—1081, the kings are 1029—1042, the Arsacids pl. 1043—45, the Sassanids 1046—51. Lenormant sur le classement des médailles qui peuvent appartenir aux treize premiers Arsacides Nouv. Annales de l'Inst. ii. p. 191—236.] Antiochus VIII. and Cleopatra his mother on an onyx in the Mus. Francianum, Fröhlich tb. 1. [The Author sui ritratti del 1. and 2. Ptolomeo in monete e cammei Ann. xii. p. 262. Arsinoe Philadelphi, according to the Duc de Luynes, marble head in Count Pourt.'s coll. from Alexandria, M. d. I. iii, 33. Ann. xiii. p. 296. Birch Unedit. Coin of Demetrius II. Numism. Chron. vol. pl. 5. p. 78.]

- 1 421. In Rome the likenesses of kings, and men of the early republic may have been designed from the wax figures in the atrium; which themselves again were sometimes purely ideal creations, as in the case of the first kings, and sometimes were taken from the family features of the descendants. The earliest authentic busts we have, of a decided portrait character, seem to be those of Scipio Africanus the Elder. Cæsar's likeness was the first that was placed on coins during life; this example was followed by the murderers of Cæsar, and the
- 2 triumvirs. The iconography of the Roman emperors has been referred to above (§. 199. sqq.) as the main source of the his-
- 3 tory of art for the period; it lies before us in great completeness, while busts of Roman poets and men of learning are

preserved in much smaller number than those of the Greeks. The Herculanean discoveries show us what a host of honorary statues, and sometimes how excellent ones—among many mere mechanical works—were also erected by Roman municipia.

1. On the coins of families, heads of Romulus, Tatius, Numa, (also a bust) and Ancus, in Visc, comp Stieglitz N. fam. Rom. p. 96. §. 181. R. 1. Then Junius Brutus, Posthumius Regillensis and others. Scipio's busts are known by the scar on his forehead in the form of a cross. Hannibal, Visc. Icon. Gr. pl. 55, 6. 7. Impr. d. I. iii, 86.? Quinctius Flamininus §. 160. R. 4. Even Sylla occurs only on coins of Q. Pompeius Rufus, Pompey on those of his sons. M Antony the triumvir Impr. d. I. iv, 91. Pompey's heroic statue in the Spada palace, Maffei Racc 127. [Clarac pl. 911.] disputed by C. Fea, Osserv. 1812., defended by G. A. Guattani 1813., also by Visc. i. p. 118. Of Cæsar, especially a Farnesian and a Capitoline bust, [one in Berlin and one in the Casali palace, Rome, statue of Agrippa in the Grimani palace, Venice]—Edm. Figrelus De Statuis illustr. Romanorum. Holmiæ 1656.

2. In the series of the emperors probably endeavours at completeness were made even in antiquity, so that of Domitian, only *one* of whose likenesses is said to have escaped destruction (Procop. Hist. Arc. 9. p. 296.), many however soon existed again. Comp. §. 199. R. 4. 5. Vitellius' busts according to Visconti date from the sixteenth century; that however in the museum of Mantua is esteemed genuine, also perhaps the colossal bust at Vienna. [Statues of the emperors from Cæsar down to Constantine, Clarac pl. 911—980. Heads pl. 1054 sqq.]

3. Authentic but not very accurate likenesses of Terence [from the contorniatius at Gotha], Accius, Sallust, Horace, Apollonius of Tyana, and Appuleius are furnished by the contorniati; of Virgil only by the miniatures of the Vatican and Vienna MSS. comp. Besch. Roms ii, ii. s. 347. (the bust at Mantua, M. Nap. iv, 73., is not genuine). Busts of Terence, [a Terentius with a comic mask on the bend of the right arm was added to the Mus. of the Capitol in 1839, Annali xii. tv. G. p. 97. Colossal bust of Mæcenæ in a private house at Rome, copied in marble in the Mus. at Naples, Di un busto di C. C. Mecenate, Parigi 1837.] Q. Hortensius, Cicero (very many spurious, that in the Mattei pal., now in the possession of the Duke of Wellington, is defended by Visconti against S. Clemente; there is a similar one in Munich 224., comp. Besch. Roms ii, ii. s. 8.), and Jun. Rusticus the younger. Seneca (Maffei 128.) is known with certainty through the double herma found in V. Mattei. Lor. Rê Seneca e Socrate. 1816. and in the Atti d. Acc Arch. ii. p. 157. The head of Lucretius is given on a gem (LVCR.), Impr. d. Inst. ii, 78.

4. Family of Balbus §. 199. R. 7. M. Borb. ii, 38—43. Herculanean women §. 199. R. 7. The costume of the elder one again occurs exactly alike in Julia Domna, M. Franç. iii, 18., the other is pointed out as a virgin by the unveiled head, after the old custom in art (Paus x, 25, 2. Valer. Max. vi, 3, 10.). Ordinary municipal statues in many museums, for example Clarac pl. 351. [pl. 891—910.] Statues of ordinary persons were not so rare as some suppose (Besch. Roms i. s. 332.); the same thing was free to every one as well as to Herodes Atticus who erected numerous statues

of his pupils as hunters at his country-seats, Philostr. V. Soph. ii, 1, 10. —Arminius or Decebalus Spec. ii. 49. [according to Götting Thusnelda and Thumelicus, Jena 1843. fol. The son of Arminius and his wife the col. statue in the loggia de' lanzi at Florence.]

For the *literature* of Iconographies. The earliest were that of Varro, §. 322, 7. (it consisted of 100 weekly parts, an epigram seems to have accompanied each statue), and that of Atticus which was on a similar plan, Plin. Nepos Att. 18. Illustrium imagines ex ant. marmoribus e bibliotheca Fulvii Ursini. 1569. 70. Illustr. virorum ut extant in urbe expressi vultus cælo Augustini Veneti. R. 1569. Illustr. imag. del Tho. Gallæus. 1598. (Enlargement of the first work). Commentary on it by Jo. Faber. 1606. Iconografia—da G. A. Canini, ed. M. A. Canini. R. 1669. (very uncritical). Illustr. vet. philosophorum, poetarum, etc. imagines cum expl. I. P. Bellori. R. 1685. Gronov's Thes. Ant. Gr. T. i. ii. iii. (of little use). E. Q. Visconti Iconographie Grecque P. 1811. 2 vols. 4to. Icon. Romaine. P. 1817. T. i., continued by Mongez T. ii. 1821 iii. 1826. iv. 1829. Gurlitt's Versuch über die Bustenkunde (1800), Archæol. Schr. s. 189. (the catalogue of portraits preserved is now very much to be thinned). Hirt ueber das Bildniß der Alten, Schr. der Berl. Akad 1814. s. 1. [Griechenlands Schriftsteller und a. merkw. Männer nach Antiken gezeichnet 1—4. Lief. Leipz 1828. 29. 4. unscientific.] Scenes from life, with significant names, on vases, M. d. I. ii, 44. E. Braun Ann. ix. p. 189.

## B. REPRESENTATIONS OF A GENERAL KIND.

### 1. RELIGIOUS TRANSACTIONS.

- 1 422. Among sculptures taken from ordinary life, but considered general, by far the greatest number, for reasons which lie in the history of art, refer to the service of the gods
- 2 and to the ceremonies and games connected therewith.—Religious solemnities are represented simply and compendiously on Greek reliefs, on Roman sculptures with greater fullness
- 3 and more attention to details. Libations especially, offerings of every kind and the enwreathing and adorning of the images of the gods, are exhibited in vase-paintings, but always with Greek freedom in the treatment of the actual transaction.
- 4 Here are to be found with especial frequency SACRIFICES TO THE DEAD (which have been for the most part misunderstood); inasmuch as cippi (§. 286.),—often inscribed with names, ornamented with helmets, vases, also columns or entire temple-like heroa (§. 294. 8.), in which armour hung, vases stood, branches were stuck, and the form of the departed was often also bodily present,—were carefully honoured, especially by the women of the family, by entwining with fillets, anointing with oil, pouring wine from phialæ and karchesia (§. 298. 299.), and offerings from baskets (καὶ §. 300.) and

caskets (κιβώτια, §. 297.). The representation of the deceased 5 as a hero with attributes from gymnastic and hunting life, such as we usually find it in vase-paintings, already occurs also on grave-pillars in reliefs of the early Greek style. It is 6 also interesting to see the consecration (ἱδρυσίς) of hermæ and statues presented to our view on ancient works of art, particularly gems. Persons occupied at the service of the altar 7 were also, especially when their functions introduced a significant and pleasing attitude, early represented in statues, often in an established style appropriated thereto, as in the Canephori and other maidens officiating in temples.

2. Examples in Athena Dionysus, Pan, Priapus. (To these also belong the gems in which a woman with naked bosom presents doves, Wicar iii, 40.). The rural sacrifices in the L. 163. 762. Bouill. iii, 58, 4. 97, 1. Clarac pl. 217. 223.; M Worsl. ii, 22. are very naïvely represented. Rural sacrifice to Hercules and Priapus (§ 411. R. 5.) of great truth, from the Rondanini palace, in Munich 131. Winck. M. I. 67. Guattani 1788. p. iii. Sacrifice to Bacchus §. 390. R. 4. Sacrifice to Libera, fine relief, L. 159. Clarac pl. 217. Fine reliefs, women leading a sacrificial bull (as in Hermione) PCl. v, 9.; Wicar iv, 29. comp. the vase-painting Gori M. Etr. i, 163. We often see on Greek reliefs processions of men with their arms enveloped and pressed close to the body; the deities who receive them appear of gigantic size. M. Worsl. i, 1. 9. 10. 11.; L. 261. Bouill. iii, 57, 2. Clarac pl. 212. Many sacrificial representations on gems, Lippert. i. s. 313—344. Suppl. s. 100—108. M. Flor. ii, 72—77. Roman suovetaurilia on the col. Trajani; St. S. Marco i, 50.; L. 176. 751. Bouill. ii, 97 iii, 63, 2. Clarac pl. 219. 221. Capitoline sacrifice L. 41. Bouil. iii, 62, 1. Clarac pl 151. Sacrifices as Vota Publica on coins, for instance Vaillant de Camps p. 43. Complete Roman sacrifice, Passeri Luc. i, 35. 36. Strues et ferctum on a table before Jupiter, *ibid.* i, 31. Haruspicina, Winck. M. I. 183. L. 439. Bouill. iii, 60, 3. Clarac pl. 195. comp. PCl. vii, 33. Auspices, relief, G. di Fir. St. 142. Boissard iv, 68., comp. the author's Etrusker ii. s. 125. Frequent on Roman family coins. On the lituus Clarke Archæol. Brit. xix. p. 386. The supposed Dodonæan sacrifice L. 551. Clarac pl. 214., is a kriobolion of the *Phrygian* worship (the bells hanging on the tree agree therewith), comp. §. 395. R. 3. Scenes from the *Egyptian* religious ceremonies on Roman altars, M. PCl. vii, 14., and on wall-paintings, among others M. Borb. x, 24.

3. When, in vase-paintings, a white-coloured figure is danced about and adorned by others of ordinary colour, and also of the female sex (for ex. Laborde i, 9.), this is certainly an *ivory-image*, as in Philostr. ii, 1. an ivory Aphrodite is celebrated by her hierodulæ in myrtle bowers. So is also perhaps Maisonn. 23. to be recognised as an ivory Aphrodite surrounded by hierodulæ; before her there is a basin with a goose. In Millingen Div. 41. a temple statue of Aphrodite is known by the rich ornaments on the throne and drapery, and the thymiaterion standing before her.—Lustrations §. 362. R. 3. Amphidromia (lustration of a child around the burning hearth) on vases from Volci, Ann. iii. p. 155. The Dæmon Amphidromus on Etruscan bronzes, according to R. Rochette M.

I. 42, 2. p. 229. [Panathenaic procession, archaic, Gerh. Etr. u. Campan. Vasenbilder Tf. 2. 3.]

4. See for example Tischb. ii, 15. 30. iii, 40. Millingen Cogh. 26. 45. 49. Div. 14. 16. 17. 18. 19. 39. 48. 58. Un. Mon. 37. Millin i, 16. 21. Laborde i, 13. On the vase in Millin ii, 38. (who sees here mysteries of Jasion, as well as in ii, 32.) stands a *ἥρωας* of the kind in the small temple, to whom are brought fans, mirrors, boxes of clothes,—in which doubtless he took pleasure when in life. Tomb. de Canosa pl. 4. the hero sits with a staff in his hand in his little temple; a youth enters with a phiale and prochus (§. 298. R. 2. 3.) in order to make a libation; others bring in the *περίσματα*. R. Rochette M. I. pl. 30.: a heroön with pyramidal roof, within which is the stele, vases of a black colour beside it, persons with offerings around. Comp. pl. 45. §. 397. R. 1. Maisonn. pl. 10. the dead man sits beside an Ionic grave-pillar, §. 54. R. 3. and receives libations. Heroon of a Citharædus, Maisonn. 39. On the vase of the form of a marriage vase, M. Borb. vii, 23. Inghr. Vasi fitt. 42., stands the dead woman as Aphrodite beside a vase of exactly the same form in a heroon (probably a maid who died a bride); on the reverse a cippus, offerings around. Heroa on lamps, Passeri iii, 44. Sacrifices for the dead represented by boys, cock-fights introduced, on a sarcophagus, Boull. iii, 44, 4.

5. To the oldest representations of a deceased man as *ἥρωας* belong the two strikingly corresponding steles of an Orchomenian, Dodwell's Tour i. p. 243., and Meddix a Campanian [the inscription does not belong to the stele and is now separated from it], R. Rochette M. I. pl. 63. (as Odysseus), where gymnastic attributes and a dog are given to the figure of the departed which leans upon a staff, above §. 96. No. 28.

6. Consecrations of this sort (comp. §. 66, 2., 383. R. 3.), Raponi P. gr. 5, 5. Bartoli Luc. ii, 28. The woman entwining a flower with *tænia*, Tischb. Vases iii, 49., is to be explained from Theocr. 18, 48: *Ἐλένας φυτόν σίμει*. Comp. Gerhard Ant. Bildw. 17, 2. Of *mantic* usages prophecy by means of the *Θεαί* (Lobeck De Thriis, now Aglaoph. p. 814.) was particularly represented, Millingen Div. 29. The Pythia §. 362. R. 3.

7. *Canephoroi* of Polyclitus, Amalth. iii. s. 164. Found in the Via Appia, by Crito and Nicolaus of Athens, in Villa Albani, Winck. W. vi, 1. s. 202. Three in Villa Albani, Gerhard A. Bildw. Tf. 94. Clarac pl. 442. 443. Others *ibid.* and 444. Of others found near Frascati (Cavaceppi iii, 28.), *ibid.* v. s. 21. 332. and elsewhere. In the Brit. Mus. Terrac. pl. 29. In Munich 166 sqq. Virgins of bronze, in genuine Attic garb (§. 339. R. 4.), and in the style of §. 96. No. 17., with the motion of the hand toward the head peculiar to the Caryatides (§. 365. R. 5.), and similar others referable to religious usages, M. Borb. ii, 4—7. Maidens of the same form and costume advancing to a temple, in the relief G. Giust. ii, 64. The archaic relief, Cavaceppi iii, 13. belongs to a similar procession. Panathenaic virgins on the temple of Pallas Polias §. 109. R. 4.; one of these in the Vatican? Beschr. Roms. ii, ii. s. 105. [M. Chiam. ii, 44. It has been shown that this one is not derived from the Pandroseum. A good statue similar to it stands overlooked in the court of the Giustiniani palace Rome.]—Bronze statue found at Piombino in 1812, of old Peloponnesian school of art (lips, eyebrows and nipples were silvered) [see §. 306. R. 3.], of great truth to nature and individuality, a *lampadephoros* accord-

ing to R. Rochette, Ann. d. Inst. v. p. 193 sqq. 323. M. d. I. i. 58. 59. [Clarac pl. 482 A. Bull. 1832. p. 196. The author in the Hall. A. L. Z. 1835. Jun. s. 186. Inscr. on the foot Ἀθαναῖα δεκάταυ. According to Letronne Apollo Philesius Ann. vi. p. 198—236, Patroos according to Panofka ibid. p. 233., similar statues tv. d'agg. D. E. Letronne Explication d'une inscription trouvée dans l'intérieur d'une st. ant. en bronze P. 1843. 1845. 4to. R. Rochette, Questions de l'hist. de l'art. 1846. p. 191—210., is opposed to Apollo, for he supposes it to be a young victor in the games, and the execution to be old, not archaistic, as well as that the inscription is of equal antiquity, although several things in it seem to point distinctly enough to a later period, even to the first century before Christ. Two long curls have certainly become a prevailing test of Apollo (191—201); yet the whole attitude of this beautiful statue is too much in agreement with the Milesian Apollo Spec. i, 12., Müller D. A. K. i, 4, 21. Clarac pl. 483. no. 930, to admit of any doubt that it is Apollo. These long tresses too are not an invariable sign, and are wanting in the Nani or Pourtales Apollo, in that in the Spec. i, 5., Brit. Mus. iii, 4. D. A. K. i, 4, 22. and on the Milesian Apollo ibid. tf. 15, 61., Millin P. gr. pl. 6., on the statue in the Brit. Mus., Spec. ii, 5. The colossal Apollo also at Delos had a profusion of hair falling down on the neck, and the border of small curls in front, but hardly long curls hanging down upon the breast. The lead inscr. drawn from the eye of the statue, containing the names of two Rhodian artists incomplete, which was at first suspected to be a trick of the Dubois, possibly indeed belong, not probably however, to a later time than the work itself. C. Curtius also in the Kunstbl. 1845. s. 166. considers it an imitation of the old style, chiefly from the excellence of the modelling behind when compared with the foreshide which is intentionally neglected, the former according to Letronne betraying the influence of the schools of Praxiteles and Lysippus.] A daduchos (rather Selene) M. Borb. v. 22.—Statue of a slave roasting the entrails of the sacrifice §. 121. R. 3.; the same subject in a vase-painting in Micali tv. 97, 2., comp. 96, 2.—Priestess of Ceres, PCl. iii, 20. Sacrificial servant of Ceres with a young pig on his shoulder, in Lord Egremont's coll., Spec. 68. A woman offers up incense in a θυμιατήριον, Eros [hermaphroditic, as the so-called genius of the mysteries] brings a tænia. Stackelb. Tf. 35. Hellenic mode of taming the sacrificial bull, Eurip. Hel. 1582 (1561) sqq. ταῦρον ἀγρᾶμεῖν El. 821. [Baubo, Millingen Annali xv. tv. E. p. 72.] *Camillus* in the palace of the Conservatori, a pleasing figure in bronze, Maffei Racc. 24.; similar L. 739. 740. M. Borb. vi, 8. *Vestal virgins* may be recognised by the vitta, G. M. 332. 33., comp. Visc. PCl. iii. p. 26. Head of a priest with the apex, in Munich 193. *Peciales* on coins of the Italian empire, Micali tv. 115, 15., of Capua, N. Brit. 2, 9., and Rome, and on engraved stones, especially one found in Samnium, probably from the ring of a general of the Italici, Micali tv. 117, 16., comp. Impr. d. Inst. ii, 67. Ancilia, Wicar iii, 22. Archigallus §. 395. R. 4. Priestess of Cybele, with inscription, PCl. vii, 18. Priest of Isis as in Appuleius, PCl. vii, 19. Mon. Matth. iii, 24. Roman ladies often in the costume of priestesses of Isis, also with moveable head-dress, PCl. vi, 16. Maff. 93. Fine statue of an *adorans femina* (Plin.) with peculiar cast of drapery, PCl. ii, 47. (Pietas), Bouill. ii, 29. and above §. 393. R. 3. Bronze, Ant. Erc. vi, 83. M. Borb. v, 21., comp. Böttiger Kunstmythologie

s. 51. For the history of incense Hase Palæologus s. 76. [Statues of priests Clarac pl. 768 B, priestesses pl. 762 C.]

## 2. AGONES.

- 1 423. GYMNASTICS constituted that phase of Grecian life which was most completely reflected in art, on account of the natural affinity in which it stood to sculpture. The most perfect transference of gymnastic forms to the materials of the plastic art,—that grove of brazen statues of victors in the temple-courts of Olympia and Pytho,—are indeed lost to us, and only a few excellent remains of the kind are left; however, from the marble copies, reliefs, vase-paintings and gems, a very complete cyclus of representations can still be composed, and these also certainly enable us to penetrate deeper than has hitherto been done, into the science of the *σχηματα*, or methods and artifices, of the ancient corporeal exercises. Short curling hair, robust limbs, a powerful development of the form, and comparatively small heads characterize the entire class of figures; the bruised ears (§. 329, 7.) and prominent muscles distinguish in particular the boxers and pancratiasts. It was a leading aim with ancient art to represent with perfect truth the particular form of body and characteristic motions belonging to the different kinds of combat, and these were also indicated in the statues erected in honour of the victors (§. 87, 3.); but the athletes were also sculptured as frequently in actions which were common to all, such as the anointing of the body, praying for victory, encircling the head with the victorious fillet, and very frequently in quite a simple and tranquilly firm posture; these statues, which some time ago often received false names (for example Genius præstes), for the most part held perhaps garlands in their hands; palms also served, as in Hermes, to point out their significance. Amidst the numerous figures which appear, particularly in vase-paintings, as superintendents of the exercises, we may chiefly expect to find the *aliptæ* or teachers of gymnastics, whose fame was intimately bound up with that of their pupils.

1. Mercurialis De arte gymnastica furnishes little that can be relied on regarding ancient monuments. [Krause Gymnastik u. Agonistik der Hellenen aus den Schriften u. Bilderwerken 1. 2. Th. 1841 with 28 pl. The same author Die Pythien, Nemeen u. Isthmien aus den Schriften u. Bildw. 1841 with pl. Die Olympien 1838 without sculptures.]

3. [*Athletes* Clarac pl. 854 D ff.] *Runners* §. 122, 3. Ant. Erc. vi, 58. 59. M. Borb. v, 54. (according to others wrestlers or discoboli). On Volcentine vases the stadiodromi run in fours towards the right, the *diaulo-*



dromi in threes or fives in the same direction, the dolichodromi on the contrary towards the left, Ambrosch Ann. d. Inst. v. p. 64. The race is represented here rather in a conventional manner than with truth to nature. The statue PCl. iii, 27. was perhaps rather raised to a female runner of Domitian's time (Dio Cass. lxxvii, 8.), than a Spartan woman. *Leapers* on vases, Tischb. iv, 43. M. Borb. iii, 13. Gerh. Ant. Bildw. 67. (with spring-weights and spring-poles, which others take for javelins). Gems, Tassie pl. 46, 7978. Caylus iii, 21, 4. Micali tv. 116, 16. On the ἀλτήρες Welcker Zeitschr. i. s. 238., and the spring with the lance § 121. R. 2. Leaping through the rope, Grivaud Antiq. Gaul. pl. 23. Leaping over others, gem, Caylus iii, 86. Tassie tv. 46, 7980. Leaping over stakes with *halteres*, ibid. 46, 7978. The real ἀσκαλιδάζειν, σκαλοβατίζειν, Epicharm. *Discoboloi*: the one in the act of throwing by Myron § 122 R. 3. comp. Nonnus xxxvii, 682 sqq. [in the Lansdowne coll. Clarac pl. 829. no. 2085 A., in the Brit. Mus. 859, 2194 b., in the Massimi pal. 863, 2194 a.]; the one preparing for the contest, also in several copies, PCl. iii, 26. Bouill. ii, 17; Borgh. 7, 9. in the L. 704. Bouill. iii, 17, 5.; in Mr. Duncombe's coll., Yorkshire. One in England in Cavaceppi Stat. Ristaur. i, 42. Impr. d. Inst. iv, 69. On gems, Impr. d. Inst. ii, 87. Wall-painting, M. Borb. ix, 52. On vases generally stepping out, Tischb. i, 54. iv, 44. Maisonn. 25.; beginning the action of throwing, Gerhard Ant. Bildw. 68, 1. Victorious discobolus with all the ensigns of victory, gem, M. Flor. ii, 17, 2. On the *pentathlon* on the vases of Volci (represented by leaping, throwing the javelin, and the discus), Ambrosch. p. 84. The youths with mattocks, who figure at the exercises of the pentathlon, for example Maisonn. 25., Festus s. v. rutrum tenentis, refer to the βέδροι of the σάμμα for the leapers (see Dissen ad. Pind. N. v, 20., they are somewhat differently interpreted by Welcker Zeitschr. s. 257. Rhein. Mus. i. s. 77.). *Wrestlers* ἀροχχειρίζμενοι on coins of Selge, Mionnet Descr. pl. 57, 3. 6., vases, Tischb. iv, 46., bas-reliefs, Guatt. 1785. p. liii. Visc. PCl. vi, 37. Bouill. iii, 46, 9. Groups of wrestlers in bronze, from a chariot, Gerhard Ant. Bildw. Tf. 119, 1—3. Boys wrestling, Pan above Impr. d. Inst. iv, 65. Wrestlers à la *Antæus*, Grivaud Antiq. Gaul. pl. 20. 21. Wrestling contest between a naked man and a woman (with girdle round the middle), on vases from Volci, Ambrosch p. 78. The statue of a wrestler of rather advanced age with powerful muscular development described by Christod. 228. *Pancratiast*-boys in the celebrated symplegma at Florence, G. di Fir. St. 121. 122. Maffei Racc. 29. §. 126. R. 4. (not παλαισταί, with whom throwing down decided, (comp. the wrestling of Bacchus and Ampe-lus in Nonnus x, 365 sqq.); but the pancratiasts wrestled chiefly on the ground.) A similar *anaclínopale* on the coins of Constantine, Pedrusi v, 26, 5. Polyclete's ἀποπτερινίζων, §. 120. R. 3. may be conceived from Stuart i. ch. 4. pl. 13. and iii. ch. 13. pl. 11. On other σχήματα πάλης Ambrosch *ibid.* s. 76. *Boxers*, statues, Bouill. iii, 19, 2. 3. Cæstuaris in the Gentili palace at Rome, Gerhard 68, 3.; in Dresden, 295. Aug. 109. (in green marble); torsos found on the Quirinal in 1739, described by Ficoroni. Arms, Ant. Erc. vi. p. 1. vign. Reliefs, L. 736. Clarac pl. 200.; PCl. v, 36., where they have the hair bound into a tuft, like the Ἀγῶνες §. 406. R. 2. Vases, Tischb. i, 55. 56. Monument of a cæstus-fighter in Montf. iii, 168. according to Fabretti. *Lampadedromia* with saucer-shaped sockets for the torches, as on coins of Amphipolis (Mionnet, Descr. pl. 49, 6), vase-painting, Tischb. ii, 25. iii, 48. [Dubois Voy. en

Crimée iv Série pl. 13., vase from Panticapæon, four youths, two with torches, one of whom is crowned by Nike.] Lampadists painted by Pyrrhon in the Gymnasium at Elis, Diog. Laert. ix, 11, 62. Reliefs with inscriptions, Bargas-Macciucca Spiegazione di un raro marmo Gr. 1791. C. I. 287; Caylus Recueil. i. p. xvii. 117. C. I. 242. Mosaic, Gerhard Ant. Bildw. 63, 1. Glass-paste with a *λαμπαδίας*, Brøndsted Voy. ii. vign. 36. Vase Cab. Pourtalès pl. 5. p. 28. Lampadedromia on horseback, on the Pergamenian vase, Choiseul Gouff. Voy. ii. pl. 4. [now in Paris. An antique paste, torch-runner, Brøndsted Reise ii. s. 289. On a vase found at Kertsch (Panticapæon), of later style introduced from Italy, the beginning of a lampadophoria; the torch is kindled at the altar (of Prometheus). According to a tracing.] Hadrian as *Sphæristes* in two groups (according to Hase's interpretation), in Dresden 364-67. Aug. 57. 108. Statues of Sphærists, Vitruv. vii, 5. M. Borb. vii, 47, 8. Gem with a sphærist. Olenine Essai sur le costume et les armes des gladiateurs Article iv. [Statues of sphærists Gabelin in the Mém. de l'Inst. Nat. iv, 492 sqq.] Female combatant with a female flute-player, late Athenian hydria, [a singular sport] Stackelb. Tf. 22. *Cock-fights* in reliefs, L. 392. Clarac pl. 200., vase-painting (in Vienna) and gems, §. 391. R. 8. (Eros), Impr. d. Inst. iv, 16. comp. §. 381. R. 7. (Hermes). Cocks as symbols of combats often on vases of Volci; also a cock as herald, Ann. iii. p. 158. Köhler L'Alectryophore, descr. d'une statue ant. Petersbourg 1835. [Cock-fights, O. Jahn Archæol. Beitr. s. 437.]

4. An athlete *anointing himself*, an excellent statue in Dresden 400. Aug. 37. 38. Similar on gems, Natter pl. 25. Tassie tv. 47, 7933. Raponi 49, 3. Bracci i, 51. 52., comp. the statues tv. agg. 26. Bouill. iii, 19, 4. *Ἀποξυόμενοι* §. 120. R. 3. 129. R. 1. 175. R. 2. Millingen Cogh. 15. Youths with bathing apparatus, often on gems (Impr. d. Inst. i, 42.) and vases, comp. §. 298. R. 2, 4. A boy-athlete *praying for victory* (comp. §. 87. R. 3.), in bronze, at Berlin. Levezow De juvenis adorantis signo. Bouill. ii, 19. M. Franç. iv, 12. *Presenting of Tæniae*, often on vases, Laborde 6. The women who fasten them round are often perhaps to be explained as the places of the game, comp. §. 405. R. 5. Crowning of an athlete, Stackelb. tf. 12. Polyclete's *Diadumenos* §. 120. R. 3. Guattani Mem. enc. v. p. 81. The prize-vases are often distinctly to be seen in vase-paintings, Laborde i, 8., gems, M. Flor. ii, 85, 2. Raponi 59, 4., lamps, Passeri ii, 98. 99., coins, where they stand on the tables of the *agones*. A vanquished combatant Impr. d. Inst. iv, 71. Conqueror 72. Sacrificial procession of a victor in the *κέρως* very instructive. Lid of a sarcophagus in the Gaëtani palace, Gerhard Ant. Bildw. Tf. 119, 4.

5. Athletes standing tranquilly, G. di Fir. St. 93, 124-129. Bouill. iii, 19, 5. To this class belong particularly many antique statues, such as the young athlete in the Capitol, Winck. W. v. s. 550., the bronze and the marble statue in the Florentine museum, Ed. s. 446. 566. (both larger than life), the so-called *genius* from Pesaro, M. Flor. 45. 46. Winck. W. iii. s. 189. 393. and several others. Advancing athlete? statue, M. Borb. vii, 42. Two statues of athletes restored as gladiators, M. Borb. viii, 7. 8. in a certain antique style which recalls Myron. Fine bronze head of an athlete with a tænia around the hair (eyes hollow, lips gilt), at Munich 296. M. Nap. iv, 74.

6. Youths with Cosmetæ, Sophronistæ, Bidyææ or whatever they may be called, in vase-paintings, Böttiger Hercules in bivio p. 42. Stele from Crisso (Χρυσό) with an Agonothete, sitting, a roll in his hand, a kithara before him, a garland hung upon it, strigil with lekythos, a sphæra entwined (?), Stackelb. Gräber Tf. 2, 3. [Monument of a youth who had distinguished himself intellectually and in the palæstra or who had conquered as Citharæodus, and had also been previously distinguished in athletic games, like Plato and others.] Exercises in presence of the Aliptæ, vases of Volci, Ann. iii p. 157. On the difference between Agonothetæ (in tranquil attitude) and Mastigophori (rather Aliptæ, in manifold activity) Ambrosch s. 80 ff. The Zeus-resembling figures, with cothurni, on coins of the Macedonian time (for example the Bithynian, Visconti Icon. Gr. pl. 43, 3—8), seem to be Alytarchs, who appeared in this costume at Antioch, Malalas p. 286. 310. ed. Bonn.—Gymnastic chas-tisements on vases, likewise gems, for example, Tassie tv. 46, 8031. Double rod. Jason as physician examining a sick athlete, M. Pourtales pl 26. C. I. no. 606.

424. Games with HORSES were honoured and valued in 1 an equal degree with gymnastic *agones*, and represented by Greek artists with life and spirit. The Romans also took 2 pleasure in seeing their CIRCUS-GAMES sculptured and painted, especially in mosaic; the favoured charioteers of the *fac-tiones*, notwithstanding their intractable costume, also received honorary statues, and there are many works of the kind pro-duced even in latest antiquity and in the very rudest style. The combats of the GLADIATORS, although their costume also 3 could but little correspond to the Greek sense of art, gave occupation at least to subordinate artists who painted walls and adorned sepulchral monuments; we may assume that such gladiatorial combats, hewn out on tombs or embossed on grave-lamps, sometimes supplied the place of actual combats; and instead of the full honour for the dead were meant to furnish the deceased with a semblance thereof.

1. Ancient horse-bits M. Borb. viii, 32. Olenine [Essai sur le costume et les armes des Gladiateurs] Article v. p. 27., one from Italy pl. 12. Cavedoni on some coins which refer to Olympian victories, Bull. 1837. p. 154. On the management of horses and art of riding among the ancients, Hase Philologus s. 53. ambling s. 64. Κελητιζόντες on coins of Kelenderis and vases, Tischb. i, 52. ii, 26. The race of the κάλπη, as it seems, *ibid.* i, 53. The racing of the Apobatæ, §. 118, 2 b. *Bigæ, quadrigæ*, often on coins (exceedingly magnificent) and vases, especially prize-vases. On both we see particularly the important moment when they sweep round the meta, and when the δεξιόσσιφος describing the largest circle, the most spirited horse, is finely presented to the eye. On vases of Volci, Athena also stands by protecting the chariot. The arrangement of the κέντρον and the μάστιξ with the clappers (comp. Soph. El. 727. Anth. Pal. vi. 246.) is seen in Millingen Un. Mon. 1, 2.; the harness of the horses particularly evident, *ibid.* 21. Parts of the chariot, on vase-paintings, Ambrosch *in loco* p. 73. Comp the work of Ginzroth (only too prolix) Die Wagen

u. Fahrwerke der Gr. u. Römer. 1817. 4to. especially s. 111. The horses in agones on vases have often marks, in Volci a keles has a Σ (σαμφορέα.). The currying and shoeing are, as it seems (notwithstanding Beckmann and others deny such an age to the latter practice), exhibited on an old Attic vase-painting, Walpole Mem. p. 321. pl. 3. Comp. Class. Journ. T. xxxiv. p. 206. Ancient horsemanship. Tarentine coin 138. On the tying up horses' tails Olenine pl. 16. p. 38. Mounting with the stirrup on the lance, on a gem (Winck. M. I. 202. Tassie tv. 44, 7585), is evidently another and later custom than that described by Xenophon, in which the lance only served as vaulting pole.—*Ταυροκαθάψια* on horseback, relief, Marm. Oxon. ii, 58. Gem (thus much to be recognised), Impr. d. Inst. ii, 76.; on foot, on coins of Larissa, Mionn. Suppl. iii. pl. 12, 2., of Crannon? M. I. d. Inst. 49. A 5.

2. See Montfaucon iii, 161 sqq. The contorniati give decursiones, venationes, pugilatus, scenica, with many interesting details, Eckhel viii, p. 292 ff. On the statuæ aurigarum see Anthol. Plan. v. Winck. vi, 1. s. 321. 373. PCl. iii, 31. A victorious, triumphing auriga in the relief Winck. M. I. 203.; others on coins of the sinking empire and gems of latest art, G. di Fir. 24, 3. The Maian miniatures of the Iliad represent the chariot-racers at the funeral games of Patroclus in the chequered garments, with the narrow caps and broad girdles of the circus-charioteers, tb. 55., comp. p. 23. The pompa circensis on a coin of Gordianus Pius, Buonarr. Med. 14, 5. Pompa of the emperor as Alytarch, on a Perinthian coin of Caracalla, *ibid.* 9, 5., (processus consularis according to p. 185). Circensian procession, lid of a sarcophagus in San Lorenzo before the gates, chariot with elephants, on hand-barrows Cybele, Victoria, Gerhard A. Bildw. Tf. 120, 1. Maximin at Circus games, the circus very accurate, but the perspective execrable, instructive for the history of art, sarcoph. relief, Gerhard Tf. 120, 2. Circus-racing in reliefs, G. Giust. ii, 94; G. di Fir. St. 99. with names inscribed. gems, M. Flor. ii, 79. Lipp. i, ii, 472. 73.; terracotta in the British Museum 60.; lamps in Bartoli t. 27. Passeri iii, 26. (very accurate); mosaics, Laborde, Mos. d'Italia p. 27 sqq. especially pl. 18. Artaud Descr. d'une mosaïque représ des jeux du Cirque, découv. à Lyon. 1806. Amores Circenses § 391. R. 5. The mappam mittre is seen clearly in D. A. Bracci Diss. sopra un clipeo votivo spett. alla famiglia Ardaburia, trov. 1769. nelle vic. d'Orbetello. Lucca 1771. The meta of a small circus, with its ornaments, Zoëga Bass. 34.

3. See §. 211. R. 2. Pomp. painting, in which a circle is drawn for the combat, Gell. Pomp. pl. 75. A Cyrenæan one, Pacho pl. 53, 1. But the mosaic, Winck. M. I. 197. 198., comp. Fabretti Col. Traj. p. 256 sqq., is particularly accurate. Also the relief on a Pomp sepulchral monument to Castricius Scaurus (Mirmillones, Secutores, Thraces, Retiarii, also gladiatores equites), Mazois i, 32. Steinbichel Atlas 17. 18. Gladiators (as bestiarii, ludii, aurigæ) frequently on sepulchral lamps, Passeri iii, 8., and gems, Lipp. i, ii, 475. Two wounded and falling gladiators? statues, M. Borb. v, 7. vii, 25. [Clarac pl. 854 C. D. 865-72. cestiarii pl. 856 858. Relief with gladiators from Pompeii, the most important of all, Bull. Napol. iii. p. 86 sqq. iv. tv. 1., comp. Henzen Bull. d. I. 1846. p. 89. H. Brunn Berl. Jahrb. 1846. i. s. 724 sqq. Mosaic §. 322 a. 4. Combat with wild animals, large bas-relief, M. d. I. iii, 38. Henzen Ann. xiv. p. 12] Costume of gladiators Olenine pl. 1. 10, on M. Borb. vii, 25.

p. 14. hard workmanship.—Combats at sepulchral monuments on Etruscan urns are likewise to be understood as denoting *ludi funebres*. They probably occur also on Greek vases, according to Campanian custom, for example Maisonn. 23.

425. The near relation in which the ART OF DANCING stood <sup>1</sup> to sculpture (§. 77, 2.), has been yet but little indicated with certainty in particular cases; many ancient modes of dancing, however, can be pretty well recognised in vase-paintings. Neither MUSICAL contests nor THEATRICAL representations en- <sup>2</sup> couraged to imitation in the good times of art, their costume being in general as ample and gorgeous as the plastic art required it simple and natural (§. 336, 3.). Only those branches of art which, neglecting severe principles, imitate life in greater extension, as vase-painting, miniatures, mosaics, furnish theatrical scenes in considerable number.

1. Of the dances in Athenæus we recognise pretty well on vases the *περνόφορος*, *ἀνθεμα*, *καλαδισμός*, *χείρ σιμή* (Laborde i, 78.), *σκήψ* or *σκοπός* (§. 385. R. 4 h.), *κόρδαξ* (Laborde i, 68. § 386. R. 3). The *περνόφορος* also on wall-paintings, according to the Ed. of the Pitt. Erc. iii. p. 154. *Κυβιστήρες* in bronzes, Micali tv. 56, 2—5. earlier ed; female K. on vases, Tischb. i. at the end. The so-called Horæ, L. 20. V. Borgh. i, 14. Bouill. ii, 95. Clarac pl 163., are Dorian dancing girls, with unhooked chiton, §. 339, 1. A chorus-dance wherein a temple is adorned, L. 21. Clarac pl. 163. A young maiden dancing in light dress with castagnettes, vase-paint. Gerh. Ant. Bildw. 66. A female dancer OPXHCIC from the Vatican Manuscript of Cosmas in Winck. W. vii. Tf. 8 C. [Female dancers in terracotta Clarac pl. 776.]—Dancing *Galli* (Chinese-looking), striking small cymbals and tympana, mosaic by Dioscurides, M. Borb. iv. 34.

2. Victorious citharoedi often on vases, for ex. Gerh. Ant. Bildw. 58., comp. §. 96. No. 23., also 99. No. 1. Splendid figure of a maiden playing on the cithern, on the gem by Onesas, Wicar ii, 43. Citharoedus before a tomb, Impr. d. I. iv, 80. Caricature of an infibulated citharoedus, bronze, Winck. M. I. 188. A musical virtuosa playing at the same time on a standing and lying stringed instrument, M. Borb. i, 30. Fine vase-picture of a concert of female players on the flute, the cithern and the trigonon, together with female singers, Maisonn. 43. A female flute-player and a female cithern-player, before an athlothete, Laborde i, 11. The very interesting picture from the necropolis of Cyrene, Pacho pl. 49. 50., exhibits a double agon of auletæ and citharoedi in full costume. The three figures on vases with high stephane (*ῥυκος*?) seem to be statues in the stage costume of Hercules, Hermes and a third. Comp. therewith Pitt. Erc. iv, 42. M. Borb. i, 31. especially the faithfully represented flute-player. The Panfili relief in Winck. M. I. 189. alludes to the theatrical games given by Valerianus Paterculus at a celebration for the dead, among other things by a Hercules in the stage costume.

The vase found at Aulis, Millin ii, 55. 56. represents a scene of the Attic theatre with the theatre itself. We best acquire a knowledge of the *tragic* costume therefore from the mosaic referred to §. 322 R. 4. No. 7.

Tragic scene, Gell N. Pomp. 75. Lower Italian *farces*, §. 390. R. 7.; Gerhard Ant. Bildw. 73. [Players Clarac pl. 873-874 D] *Comic actors in statues*, PCl. iii, 28. 29, in Etruscan bronzes, Gori M. Etr. i, 186., on sepulchral lamps, Bartoli 34 sq. Passeri iii, 21. Impr. d. I. iv, 59. 60. 61.? A Xanthias before Hercules, after the Frogs of Aristophanes, Etruscan [Oscan], M. Pourtalès pl. 9. Scenes of later comedy, Pitt. Ere. iv, 33. 34. M. Borb. iv, 33. vii, 21. Gell N. Pomp. pl. 76. From Terence §. 212, 3 Zahn wall-painting 31. M. Borb. iv, 18., perhaps Terence's Eunuch iii, 2 [A collection is expected from Wieseler] Ficoroni De larvis scenicis et figuris comicis. R. 1754. ed. 2. Scenes of the tragic, comic and satyric drama as decorations of rooms §. 150. R. 2. 209. R. 4. *Costuming* of players for a comic and satyric agon, under the superintendence of an old didaskalos, mosaic from Pompeii, M. Borb. ii, 56. [Dressing for a satyr-drama, vase in the Mus. Borbonico of the first class, M. d. I. iii, 31. Ann. xiii. p. 303 Bull. 1837. p. 97. O. Jahn Archäol. Aufs. s. 143 ff.] Gell N. Pomp. 45., comp. Bull. d. Inst. 1833. p. 21. Bacchus surrounded by his thiasotes, among whom Comœdia is costumed in mask and sock, M. Borb. iii, 4. The relief Buonarr. Medagl. p. 447. exhibits a tragic actor sitting on the stage in Dionysian garb, a little flute-player and a Victory, as it seems, beside him. M. Pourtalès pl. 38, Roman sculpture, according to Panofka a dramatic poet and χοροδιδάσκαλος, comp. Visconti M. PioCl. i. tv. 6. Dramatic *poets* are often represented looking at masks, in reliefs, Winck. M. I. 192., and gems M. Flor. i, 44, 8. Comic poet with mask, pedum, scrinium, Thalia beside him, Gell N. Pomp. 17. A tragic poet, forming the plan of his piece, protagonistes, Pitt. Ere. iv, 41. Philosopher before the sun-dial, Impr. d. I. iv, 81.

Mathematico-musical instruction, Tischb. iv, 69. A school of mathematical philosophers, mosaic in Winck. M. I. 185. Representations of artists at work §. 305. R. 7. 310. R. 1. 319. R. 4.

### 3. WAR.

- 1 426. Representations of war were naturally most connected with historical events, especially in the productions of art at the Roman period, although scenes in particular which related to the fortunes of war, were often represented in general reference, rather as matters of prophecy than of history. But there can scarcely be a more important source than triumphal monuments for obtaining a vivid knowledge of the Roman legions, Prætorian and auxiliary cohorts, in dress, accoutrements and standards. From that principle of the ancients, which led them to give prominence to the human figures, and to assign a subordinate rank to the lifeless masses as mere accessories, even sea-battles could be treated in small space in an attractive manner. Statues of combatants in interesting postures may have also for the most part originally fulfilled their destination in larger historical groups, and afterwards been erected as separate performances. It is otherwise

with the numerous scenes in vase-paintings, which precede the battle, accompany and follow it, wherein we can hardly at all times imagine that such were occurrences of the heroic times, but neither can we presuppose specific historical events.

1. Montfaucon iv, 1. Above §. 419. R. 5.—Erection of a tropæon, Pitt. Erc. iii, 39.; on the large bronze helmet M. Borb. x, 31. A Roman warrior bearing a trophy, crowned by a Nike, Pomp. pict. M. Borb. iv, 19. A Roman general before whom prisoners are brought, sarcophagus-relief, PCl. v, 31. Triumphs on Etr. urns, Gori i, 178. 179., imperial coins max. moduli, on the triumphal arches, comp. the fragment in Hase Leo Diac. p. xx.—Roman soldiers adoring the legionary eagle (the signa were a kind of deities), Impr. d. Inst. ii, 68.—Ferentarii equites (with missile weapons), picture, Varro L. L. vii. §. 57. Prætorians? L. 752. Clarac pl. 216. A Punic elephant-leader, Mionnet T. ix. pl. 9. no. 5.

2. Montfaucon iv, ii. Fine fragment of a sea-battle, S. Marco ii, 50. [A cast of it in Bonn no. 385 d, explained as the flight of the Achæans from Mysia. There is another fragment perfectly like it Mus. Bresciano tv. 51. erroneously explained as the battle of Marathon, derived from a sarcophagus, not a frieze] Larger representations in the relief, Montf. tb. 142. War-ships on dariks, accurately engraved Mionn. Suppl. viii. pl. 19, 3., coins of Gadara, Tripolis and other cities in Phœnicia (M. SClem. 28, 275. 284 sqq.), Byzantium (Cab. d'Allier pl. 3, 7.), Cyzicus (of the Roman times); vases from Volci, Micali tv. 103. Roman war-ships with the standards of the cohorts upon them, on gems, M. Flor. ii. 49 sq. The most accurate representation of a ship is furnished by the Prænestine relief with a bireme, Winck. M. I. 207. Beschr. Roms ii, ii. Beil. s. 11. Besides, Le Roy Mém. de l'Inst. Nat. Litt. iii. p. 152. The relief, M. Borb. iii, 44. is important as regards the disposition of the oars; the vela contrahere can be understood perfectly from the Pomp. relief, Mazois i. pl. 22, 2. Gori 6, 2., together with Bartoli Luc. iii. 12. Ships Impr. d. Inst. iv, 77. 78. Construction of the ancient rowing vessels Antichità di Ercolano.

3. Borghese gladiator §. 157, 3. Dying gladiator §. 157, 2. A fettered Gaul from a tropæon, an excellent bronze, in Grivaud Ant. Gaul. pl. 23. A falling combatant, with Phrygian cap, PCl. iii, 50. Bouill. iii, 17, 6. Combatant sunk on one knee and continuing to fight, M. Flor. iii, 77.; L. 50. Clarac pl. 280. Barbarian warrior dying, M. Borb. vi, 24.

4. On vases: arming (Millin i, 39.), departure and libation thereat (Millin i, 13. 41., comp. the fine Greek relief, St. di S. Marco i, 48.), march to the field in chariot and otherwise, combats of warriors (with heralds standing by), warriors with the Nice on the quadriga (Millin i, 24.) and the like. Ranks of hoplitæ at the charge, on vases of Volci, Micali tv. 96, 1. Horseman on a stele; holds for fastening the bronze bridle, Stackelberg Gräber Tf. ii, 1. Practice in shooting with arrows at a cock, vase-paint. M. Borb. vii, 41. Olenine Article iii. p. 16. s. pl. 10. 11. 13. Slinger in the act of slinging, very accurate on coins of Selge, Mionnet Descr. Pl. 57, 3. 6. Ænianian slinging on coins Brøndsted Voy. ii. Vign. 48. p. 303 sqq. missilibus the left foot advanced. Veget. de re milit. p. 29. ed. Schwebel.

Judicial proceedings at the close (as on the shield of Achilles) are hardly to be met with; the challenge is alluded to on coins of the gens Portia, Stieglitz N. fam. p. 107.

#### 4. THE CHASE, COUNTRY LIFE, ECONOMICAL OCCUPATIONS.

- 1 427. Scenes of the chase were pretty frequently represented in ancient works of art, especially the boar-hunt, which in point of danger made an approach to war, and hunting the
- 2 hare, which required particular swiftness and dexterity. The occupations of rural life were rarely represented by immediate imitation of reality, as so diversified a mythical expression for them was afforded in the cycles of Demeter and Dionysus; at least art loved to mingle satyrs, erotes and other mythical
- 3 figures, as personages actively participating therein. Rural simplicity and bluntness did not lie beyond the sphere of ancient art; accordingly the short stature and thickset form which were given to the earlier figures of the kind, were re-
- 4 quisite in the representation of a homely rustic nature. In youthful forms this rustic character assumes the expression of
- 5 guileless innocence and naïveté. An old fisherman also, grown haggard and weatherbeaten by long-continued toiling at sea, was a subject which plastic artists as well as poets in anti-
- 6 quity carried out with great truth to nature. Reliefs and paintings which were intended to announce the profession of the occupiers of the houses, gave occasion for manifold representations of handicrafts and trades.

1. Montfaucon iii, 165 sqq. Philostratus describes i, 28. one picture, *Συοθήραι*, Phil. the yr. another, *Κυνήγεται*. Statue of a hunter in coat and chlamys of skins, with fowls and hares taken, M. Borb. vii, 10. Sleeping huntsman, very fine relief in the M. Cap. iv, 53. On vases of the old style boar-hunts frequently occur, sometimes in reference to dark mythic stories, §. 75. R. 2. 99. No. 4., comp. Paus. i, 27, 7. Welcker, Jahn's Jahrb. 1829. i. s. 254. A wild-boar brought back, Millin Vases i, 18. Gerh. Ant. Bildw. 70. Hunting the hare, fine in vase-paint. Millington Un. Mon. 18. The lion-hunting in the reliefs: G. Giust. ii, 136.; Mon. Matth. iii, 40, 1. 2.; Caylus iv, 119.; Guattani Mem. enc. vii. p. 12.; L. 423. Bouill. iii, 64, 4. [Lion-, stag- and boar-hunt, sarcophagus, Neapels A. Bildw. no. 185.] venders of killed fowls, Impr. d. Inst. iii, 49. Clarac pl. 151., introduces a Roma among historical figures, as in triumphal processions. Comp. §. 412. R. 2. Lion-hunts often on later imperial coins and gems, comp. §. 207. R. 7. Hunters chasing away their young from tigers, Bartoli Nason. 15. Ludi funebres, tigers, lions with persons appointed to engage with them, Mazois Pompei. 31 32. Bartoli Nason 27. Luc. 31. Montf. iii, 165. Herodes Atticus erected in woods and fields, statues of his foster-sons in all sorts of hunting attitudes, Philostr. v. §. 2, 1, 10. [This class of subjects must have been extremely popular and widely encouraged in later



times, judging from the numerous remains in statues and reliefs at Rome, Naples and other places. In wall-painting also specimens of this branch of art are not wanting, which in like manner occupied a not altogether unimportant place in the vase-paintings of an earlier period.]

2. 3. A ploughman with the antique hooked plough, Etr. bronze, Micali 114. [Vase-painting of Nicosthenes, in Berlin no. 1596] On a gem, M. Flor. ii, 42, 3. Ploughs drawn by butterflies and bees, on gems, comp. Einzroth Wagen u. Fahrwerke Tf i B. Operations of the vintage (treading the grapes with the feet, pouring the must into the winter-casks), Zoëga 26. Clarac pl. 136. (L. 478.). Passeri Luc. ii, 48. 49. Gardeners beating down olives from the tree, vase-paint., Micali tv. 92, 2. Olive-harvest, vase from Cære, Mon. d. I. ii, 44, b, Ratschl Annali ix. p. 183. comp. G. Hermann Zeitschrift für A.W. 1837. no 103. A conversation, here and also on the vase with the return of the swallow, M. d. I. ii, 24. Ann vii. p. 238. [Olive-harvest by seven women on an amphora in the Munich collection Vine gathering, vase-painting Bull. 1843. p. 80. Two men beating the fruit down from an olive tree, which is collected by a boy into a basket, Berl. Vasen no. 638.] Herd of cattle under the protection of rural deities, Rondanini bas-relief, Guattani 1788 Jan. tv. 3, now in Munich [Mon. ined. 67, E. Braun Zwölf Basr. zu. Tf. 7.] Milking a cow, relief, PCl. vii, 23. (according to Visc. for priestly use). A peasant disembowelling a slaughtered animal, excellent figure, L. 340. Bouill. iii, 19, 6. Clarac pl. 287. A rural scene, peasants loading a wagon, described by Libanius p. 1048 R, the Baths of Titus contain a similar one. An old peasant, G. Giust. ii, 45. A shepherd with an *exomis* of skin, PCl. iii, 34—A peasant frightening a rustic beauty with a viper coiled round a stick, idyllic painting *en camayeu*, M. Borb. ix, 49.

4. The boy extracting the thorn, the so-called Spinarius, is a representation from country life, of truly touching simplicity, in bronze, Maffei Racc. 23. M. Franç. iii, 21. Often repeated. The boys wrestling with geese (according to Boethius *infans anserem strangulans*, of bronze,) especially that of the Capitol, Morghen, Princ. 10. Bouill. ii, 30, 1. M. Franç. 22., also belong to this class.—Boys with amphoræ on their shoulders as fountain ornaments.

5. The so-called Seneca L. 595. in black marble, much restored, is according to Visconti an African (?) *fisherman*, Sandrart ii, 1. 6. V. Borgh. 3, 10. Bouill. ii, 65. Clarac pl. 325. [Fisher Brit. Mus. x, 28. 29. Ægyptian diver on a crocodile *ibid.* 27.] comp. the *γρῑπύς, ἀλίφρευτος γέγων* Theocr. i, 39. Similar figures PCl. iii, 32. L. 611. Bouill. iii, 19, 7. Clarac pl. 325. A young fisher of bronze, M. Borb. iv, 55. Sleeping fisher-boy, PCl. iii, 33. [A fisherman Clarac pl. 881. 882. A fisherman and a boy with a duck in Gargiulo Racc. tv. 50. Shepherds Clarac pl. 741. 742.]

6. Game-market, G. Giust. ii, 112. Booths of the female game-seller, of the victualler, Zoëga 27. 28. Wine-selling (it is poured into amphoræ from large skins in a wagon), M. Borb. iv, A. v. 48. Gell, N. Pomp. 81. Market quite like that of Pompeii, in a mural-painting, Zahn Ornam. Tf. 42. Wool-selling, under superintendence of a magistrate, Arcesilas (according to others the silphion trade of Cyrene), vase-painting from Volci, M. I. d. Inst. 47. Ann. v p. 56. [Rhein. Mus. v. s. 140. Panofka Bilder

Antiken Lebens Tf. 16, 3. Micali M. ined. tf. 97. Inghirami Vasi fitt iii, 250.]—Business of the fullo, wall-painting from the Fullonica of Pompeii, M. Borb. iv, 49 sq. Gell N. Pomp. 51.—The fine female spinner, Böttiger Vasengem. iii. s. 37. Embroideress, vase-painting. M. Pourtalès pl. 34. Female weavers? 33. The-art of the flower-wreathers (fiorari) represented by winged children, mural-painting M. Borb. iv, 47.—Husbandman bringing his produce to the market, relief, M. d. I. ii, 27. I. M. Wagner Ann. iv. p. 47. Swine-slaughtering Impr. d. I. iv, 53. Mill with asses iv, 79. [Swine-scalding, a group, Neapels Ant. Bildw. no. 26. The supercargo's return, E. Braun Ant. Marmorwerke i, 10. comp. Clarac pl. 192. no. 352. Tomb of Eurysaces the baker M. d. I. ii, 58. O. Jahn Ann. x. p. 231. On a sarcophagus in Villa Medici, a mill turned by a horse, thus also on a large bas-relief in the Mus. Chiaram., on another an ass turning the mill Pomp. Gemälde M. Borb. vi, 51. Bronze-casting §. 306. R. 5. comp. Bull. 1835. p. 166. Ann. ix. p. 184. A vase-manufacturer §. 321. R. 3. Studio of a sculptor, fragment of a bas-relief in the Ricciardi pal., Florence, Roulez Bulletins de l'Acad. r. de Belgique T. 13. no. 9. Female painter Pitt. d'Erc. i, 5.; another lately discovered. Bull. Napol. 1846. p. 12.]

## 5. DOMESTIC AND MARRIED LIFE.

- 1 428. Representations of social BANQUETS are more frequent, as their festal character particularly adapted them for artistic scenes; at these there are not wanting musical and orchestric entertainments (*ἀρχαῖματα*) and transparently dressed
- 2 hetærae. But as the simple family banquets on Greek sepulchral stones are certainly conceived as feasts of the dead, who appear there themselves as deities of the Nether World, so also those festal banquets on the cinerary cistæ and vases of Italy probably express in great part the happy fate of the departed, which Greek authors of hymns described as an incessant feasting at well covered tables, and a perpetual intoxication.
- 3 In so sensual a portrayal of the lot of the blessed, even the freedoms which the guests at these banquets would take with meretricious flute-players (Greek houris) might not appear unseemly.

[Böttiger Kl. Schr. ii. s. 308—341. Tf. 7. Human life. 1. Generation and birth. 2. Desire. 3. Hesitation and shame. 4. Quickening. 5. Hour of birth. 6. Good and bad genius. Panofka Bilder antiken Lebens mit 20 Kpftf. B. 1843. 1. Education. 2. Gymnastic games. 3. Races. 4. Music. 5. Hunting. 6. War. 7. Healing art. 8. Plastic art. 9. Dancing. 10. Sports. 11. Marriage. 12. Banquet. 13. Sacrifice. 14. Rural life. 15. Sea-life. 16. Commerce and trade, 17. Domestic life. 18. 19. Female life. 20. Close of life. By the same author Griechinnen und Griechen B. 1844. 3 Kpftf. Statues of children Clarac pl. 875—881. 883. 884.]

1. Such feasts on Etr. urns, Micali tv. 107. Vase-paint., Hancarv. iii. 62.; Tischb. i at the end (where there are present a *hoplomachos* and

a female kybisteter); ii. 55. (with a cymbalist and a female flute-player); iii. 10. (the half-naked women are hetæræ); Millingen Cogh. 8. (the flute-player, like those of Athens, is at the same time a hetæra); Laborde i, 62. (the flute-player figures in transparent drapery); Maisonn 45. On a vase from Agrigentum, Gerh. Ant. Bildw. 71., the carousers and the female flute-player have their names inscribed beside them. A fine vase-painting with a similar hetæræ-banquet is described in a very animated manner in Neapel's Ant. s. 341.; engraved M. Borb. v, 51. The transparent draperies characterize maidens, as the Rhodian sambykistriae, Athen. iv, 129. A hetæra with such drapery and hair-net, Eros at hand, in the mural-painting M. Borb. viii, 5., comp. i, 23. and the statue at Dresden 245. [Cylx in the M. Gregor. ii. tv. 81 a. b. A banquet around, and one, whose head is held by a woman, is vomiting, he holds his finger as if he had just thrust it down his throat. Another cylx in the same museum by Epictetus, is only referred to, not engraved, in which a medicine operates both ways, and the patient seems to handle pills with repugnance. Comp. Bull. 1841. p. 137. On the other side a man and woman of distinguished rank at table, with attendance, repeatedly painted in the tomb discovered by Campana at Cære in 1846, Canina Etr. Marit. i, 63.]

2. Family banquets of the kind in Maffei M. Veron. 49, 1.; Winck. M. I. 19. 20.; Zoega 11.; Hobhouse Travels pl. 1; M Worsl. i, 12.; Clarac pl. 155 sqq Wiener Jahrb. xlviii. Tf. 2; Gerh. Ant. Bildw. 76, 2. Especially M. Oxon. i. tb. 51, 135–140. Bas-relief at Merbeka in the plain of Argos Exped. de la Morée ii. pl. 62. [Coena feralis Brit. Mus. x, 49, 2. Le Bas Mon. d'Antiq. fig. 2. cah. P. 1837. p. 85–245, Letronne L. à Mr. Le Bas sur les sujets funéraires et des scènes d'adieu, Revue Archéol. iii, 1846. p. 214 s. p. 85. Gerhard Ant. Bildw. Tf. 315, 1–6, on 2 and 4 with scenes from the lower world, comp. Beschr. Roms i. s. 323. E. Friedländer de operibus anaglyphis in mon. sepulchr. Græcis, Regiom. Boruss. 1847. 8vo.] The husband lies, the wife sits on the *κλίνη* and has a *ἑρμάνιον* (comp. R. Rochette M. I. p. 145.) under her feet, a ministering boy frequently stands by. Through a window is seen a horse's head (death as a journey, comp. R. Rochette p. 96.); sometimes a serpent drinks from a goblet presented to it (Oxon. i, 135 ii, 67); and if, as often happens, the husband has a modius on his head, we plainly see that the banquet of Hades and Persephone is imitated. A procession of supplicants also often approaches, sometimes with a sacrificial swine or sheep, for ex. Maffei M. Veron. 139, 6. G. Guist ii, 93. In Caylus ii, 74., where the names are placed above, those feasting are crowned with garlands. The representation Inghir. Mon. Etr. vi. tv. c sqq. is the most simple and antique.

3. Accordingly the vase-painting Tischb. 52 for example is perhaps a banquet of the dead; the eaters partake of the eggs of the usual *coenæ ferales*; and yet there is even here a naked female flute-player.

429. Among the scenes of MARRIED LIFE Greek art loved 1 especially to employ in vase-painting the fetching of the bridal bath, and the taking home the bride in a chariot as indications of a marriage. A very frequent representation in vase- 2 paintings—an ephebus pursuing a maiden—might be interpreted from the wide-spread custom of *virginem rapere*. But 3

the giving away the bride by Hera, the goddess of marriage, also figures prominently in several works of art, such as must  
 4 have been executed by an artist of the best Greek period. The Roman sarcophagi represent marriage in a similar manner, by Juno Pronuba uniting the spouses; besides, Aphrodite and Peitho, and in later antiquity, Eros and Psyche, were intro-  
 5 duced as secondary personages. Further, there are not wanting sculptures which indicate in its main points the life of the child through the period of rearing up, and that of the youth till the age of manhood.

1. Attic maidens bringing the bridal bath from Callirrhoë, in vases from Volci, §. 99. No. 13. (the right explanation of these was already given Gött. G. A. 1831. s. 1331. and was afterwards confirmed by the inscription KALİPEKPENE), also on gems Lipp. iii, 388. 89. Young man in the bath, splendid early Grecian work, from Volci, Impr. d. Inst. iii, 46. The bridal procession in cars, as it is described by Homer and Hesiod, together with the *hymenæus* represented by Apollo as citharœdus, combined with the *comus* of Dionysus—on many old vase-paintings (a Sicilian one published by Maggiore) [1832], especially of Volci, Ann. iii. p. 162. Leading the bride to the house of the bridegroom, Apollo and Artemis in advance Stackelb. Tf. 32. (also in Millingen Peint. de V. 43.) Hymenæus very complete in Stackelb. Tf. 42. [Poll. iii, 40. Πεςυχ. ἀγῶν.] On other matrimonial subjects of these vases (kisses, presents, lyre-playing) Ann. iii. p. 58. The Campanian and Apulian marriage-vases represent especially the adorning of the bride under the direction of Aphrodite. The Grecian bride in her dressing-room, Böttiger Vasengem. i. s. 139.

2. Several vases of this kind are given by R. Rochette M. I. i. as the rape of Thetis. Youths carrying away maidens in chariots, Millingen Cogh. 1 sqq. Comp. Gerh. Prodr. s. 76.

3. The giving away the bride in the *genuine Attic* style, Lipp. Suppl. 394; the relief Adm. 57. indicates the same original with this; in that in Guattani 1785. p. xxxi. Hera is omitted, but persons delivering marriage gifts are added, from Greek compositions. Marriage presents, fine relief in Guattani p. lxi. [R Gironi Le Nozze de' Greci, Milano 1819. Vase-picture, also in the Bibl. Ital. 1819 March (where, 1820 Febr. p. 228., another in the possession of Santangelo with marriage ceremonies is described), the paranymphe leads the bride by the hand, who is pushed forward by the pronuba to the husband who is armed with a lance; Apollo with laurel branch, Artemis with bow and quiver, and a woman who speaks to him with the spear, perhaps the mother of the bride.]

4. Roman reliefs, in which Juno Pronuba brings or keeps together the spouses, Admir. Rom. 56. 65. Brit. Mus. x, 50., as Commodus and Crispina on coins, Vaillant De Camps p. 45, 1. Exactly the same on a larger sarcophagus in the Vatican, Gerh. Ant. Bildw. 74. [Large sarcophagus from Monticelli Mon. d. I. iv, 9. Ann. xvi. p. 186. E. Braun.] Marriage of the later Roman period (a boy introduced with a fruit apron), L. 492. Clarac pl. 203. Marriage sacrifice with favourable omens, Adm. 58. Wicar iii, 16. Bathing the feet of the bride (according to a probable

interpretation), Adm. 59. Zoëga Bass. 12.; L. 766. Clarac pl. 203. The Aldobrandini marriage (§. 319. R. 7.) unites the bride in the thalamus whom Charis has anointed and Aphrodite (Peitho) persuaded, with the adjustment of the bath and the preparation for the hymenæus, comp. §. 378. R. 4. The lying in, Adm. 65. Birth of a child, the Parcae cast the nativity, L. 459. Clarac pl. 159. [comp. the lying in of Alcmena, of Leda in bas-reliefs.]—Two nests with children on a tree, PCl. vii, 9.; wall-painting in Pompeii, Gell. N. Pomp. 48., an Idyll according to Hirt, Ann. d. Inst. i. p. 251.—Eros and Psyche on the sardonix-vessel §. 315. R. 5, comp. §. 391. R. 9.—Cadmus' and Pelcus' marriages serve as mythological representatives of real historical ones. [Zoëga Bassir. i. p. 252.]

5. Thom. Bartoloni Antiq. vet. puerperii 1675. Offering a child to a *χορηγόριος θεά* §. 96. No. 19. Bas-relief from Sigeum, Ion. Ant. i. vign. 2.; from Troas, in the L. 521. Panofka Ann. d. Inst. i. p. 395. tv. 9. Clarac pl. 203.; sarcophagus relief in the Campo Santo at Pisa, Rosellini Ann. vi. p. 236. tv. d. agg. F. Marriage, and training of children on the sarcophagus, Guattani 1784. p. xliii., comp. R. Rochette M. I. p. 406. Course of life of a child, R. Rochette pl. 77, 1, 2. Rearing up and education, Winck. M. I. 184. Youths wrapped in the manly himation, at the back of numerous vase-paintings, Böttiger Vasengem. ii. s. 37. §. 337. R. 5. Also with armour on vases from Volci, Ann. iii. p. 156., in reference to the solemn assumption of armour by the ephebi. A Roman youth receives the toga pura, as it seems, in the relief Wicar iv, 16. Scenes in the women's apartment, embroidering-frames, lute, mirrors, spinning Stackelb. Tf. 33. 34. Female bath, douche Tf. 3 b. [Lady and her maid, Ternite Pomp. Wandgem. 2d Ser. Tf. 3, a poetizing maiden Tf. 1. and so forth. Panofka Griechinnen und Griechen. Griech. Frauenleben mit 56 bildl. Darstell. B. 1844. 4to.]

Love incantations, Tischb. iii, 44.—We must here by way of appendix refer to the great number of obscene representations (especially the Veneris figuræ, on pictures, gems, coins, lasciva numismata, Martial viii, 78.) to which also mythology gave frequent occasion, see §. 137. R. 3. It is remarkable that the Volcentine vases usually represent obscene subjects in the oldest style. On the pornographers of the later times §. 163, 4.

430. But other scenes also of domestic life, such as the 1  
BATH, which particularly suited the voluptuous art of later  
vases and Etruscan mirrors, as well as all sorts of GAMES and  
diversions, especially when they gave scope for a peculiar de-  
velopment of human characters, did not lie out of the sphere  
of ancient art; but it quite departed from its destination, 2  
when—as in pictures at Pompeii—it painted on the wall  
libraries, dainty dishes, the house-dog, which were actually  
wanting, and thus sank to a mere substitute of reality.

1 Boys bathing in a public bath ΔΗΜΟΣΙΑ, Tischb. i, 58. A private bath is designated in like manner on a vase by ΙΔΙΑ, R. Rochette M. I. p. 236. Bath and palaestra are often combined on vases. Women bathing, Tischb. iii, 35. and often, also with ministering Erotes, in vase-paintings as well as mirror-designs. What Archilochus says Fr. 7. in vase-paintings: *ἔχουσα θαλλὸν μυρσίνης ἐτίμπεται, ῥόδῃς τε καλὸν ἄνθος.* A

boy in the bath in thick mantle, Impr. d. I. iv, 73. The rack, which is seen here and often in the hands of women bathing and dressing, is perhaps merely an instrument for holding ribbons or something of that kind. Douche-bath, vase-painting from Volci. Roman baths §. 292. R. 4.—The painting of the countenance, Tischb. ii, 58. Maisonn. pl. 16.—The girl playing at astragals, an ἀστραγαλίζουσα (comp. §. 120. R. 3. 417. R. 2.), is preserved in several copies, in the Brit. Mus. [ii, 28, Clarac pl. 578, in Berlin *ibid.* Gerh. Berlin's Alt. Denkm. no. 59.], Paris L. 686., Dresden [August. pl. 106.], the Wallmoden collection, [Cavaceppi Stat. ristaur. i, 60.] Bouill. ii, 30, 2. M. Franç. iv, 9. Clarac pl. 323. [One in the Colonna palace, a fine work, the left hand supported, the right raised as if it had just thrown; the shirt is very prettily wrought. Ficoroni i tali cet. p. 148. The earlier Greek model from Tyndaris in Naples, Bull. 1843. p. 60. Serradifalco Antich. di Sicilia V. p. 52. Thus Arne plays on coins of Kierion Millingen Anc. Coins pl. 3, 12, 13. Ficoroni dei tali d. Antichi R. 1734] The small bow on the plinth (according to others a serpent) is perhaps meant to designate one of the younger nymphs of Artemis. Comp. Becker August. Th. iii. s. 21. Levezow, Amalth. i. s. 193. Board-swing on vases, Gerh. Ant. Bildw. iii, 53.; rope-swing, *ibid.* 54.; seat-swing, 55. Millingen Un. Mon. i, 30. Comp. on these αἰῶραι, oscilla, von Köhler, Masken s. 16. Playing at the trochos, Winck. M. I. 193—195. Tassie tv. 47, 7981. 84. comp. R. Rochette M. I. p. 233., §. 391. R. 4. (Eros?); [peculiar to Ganymedes on vases] at large balls, Tischb. ii, 61. 62. Cottabus, Jacobs Verm. Schr. vi. s. 106, still to seek for in works of art. [Perhaps Mon. Ined. 200. Welcker Kl. Schr. ii. s. 225.] The game of enkotyle (but not accurately represented) on vases, M. I. d. Inst. 47 B. Ann. iv. p. 336. Children's sports at the Saturnalia, according to Melchiorri, on a relief in the Vatican, Diss. d. Acc. Rom. ii. p. 147. Gerh. Ant. Bildw. 65.

Dwarfs as Roman articles of luxury, in bronzes, Ant. Erc. vi, 91. 92. Gori M. Etr. i, 56. Pitt. Erc. v, 66 sqq. (as Pygmies).

## 6. DEATH.

- 1 431. Direct representations of death and the ceremonies observed thereat are rare in Greek art; the dead body ceases to be an expression of life and precisely thereby a subject of
- 2 art. To allusive representations belongs, besides many already noticed, sometimes taken from mythology (§. 397. R. 2.), sometimes from life (§. 428. R. 2.), the simple figure of a departure, a journey, without further indication of the unknown bourne whither it is directed.

1. Conclamatio, relief, L. 182. (an imitation of the antique) Caylus iii, 73 Bouill. iii, 60, 1. Clarac pl. 154. Planetus L. 459. Bouill. 60, 2. Clarac pl. 153.; urns from Clusium §. 174. R. 2., comp. Gori M. Etr. iii, 3. t. 20—23. Carrying out the body, a strange painting, described by Gell N. Pomp. ii. p. 48. Depositing the deceased in the tomb, Stackelb. tf. 38. [The three Athenian vases M. d. I. iii, 60. Ann. xv. p. 276. are especially

important. W. Henzen. Berl. Vasen nach Gerhard no. 1847-49. Similar on a cantharos from Volci, Bull. 1844. p. 33.]

2. On the subjects represented, chiefly departures, and the fine style of Grecian grave-steles, E. Wolff and Gerhard Ann. d. Inst. i p. 134 sqq. Fine stele Stackelb. Gräber Tf. 1. See the Marathonian vases L. 705 sqq. Clarac pl. 125 sq. and M. Worsl i, 6. 14. Caylus vi, 49 sqq. In connexion therewith it has been correctly remarked that the *sitting* not the standing figure is the dead man (Rinck, Kunstblatt. 1828. N 42, 7.), see also M. Veron. 49, 2. 51, 11. Descr. de la Morée iii. pl. 16. Banquet, the husband lies, he is the deceased, his wife gives him her hand. Comp. pl. 14. 18, 2. 19, 1. 20, 2, the man sitting the deceased. [Comp. Roulez Basr. funéraires d'Arezzo p. 13. not. 1. Le Bas Mon. d'antiq. fig. p. 142 sq.] There is also a horse often introduced, L. 695. Clarac pl. 152.; R. Rochette M. I. 46, 1. p. 126. Marm. Oxon. ii. No 63. (an Attic cippus, a Siren above, §. 393, 4.). Hereto belongs also the relief Winck. M. I. 72. with the serpent behind the youth taking leave, comp Gerh. Besch. Roms ii, ii. s. 6. [Kunstmus. zu Bonn 1841. s. 122. Serpent round the tree C. I. ii. no. 3366 and no. 2322. b 86 and b 94.] The *ἥρως* likewise even rides up to a Hesperidian tree enwreathed by a serpent (symbol of a blessedness veiled in darkness and terrors) with an altar. Maffei Veron. 49, 8. However this symbol is rejected by Gerhard Archemoros s. 68. The *ἥρως* in his heroön on vases, exactly as he appears on steles, see Stackelb. at pl. 2, 2. The departure-scenes on vases must also perhaps in a great measure be conceived in conformity with the reliefs. On Etruscan cinerary cistæ the departure often takes place before a grave-pillar with a pine-cone, usually before a door. Mantus or Orcus whips on. Here also the person taking leave is often on horseback; an amphora lies on the ground, a serpent issues forth; genii of the infernal world lead the horse. Comp. §. 174. R. 3.—Women, with the right hand placed on the chin, the left on the breast (as prisoners were represented among the Romans), seem to denote the final farewell (l'adieu suprême). R. Rochette p. 132 and especially the stele in the L. pl. 46, 3., and the fine bust from a sepulchral monument in Stackelb. Gräber I Abth. s. 44. closing vignette.

The lutrophoros on Attic tombs of those who died unmarried, statue in Berlin, Gött. G. A. 1830. s. 2016. A lutrophoros M. Chiamam. i, 11. Clarac pl. 407. no. 703. ΘΑΙΔΙΜΟΣ [*λυτροφόρος παῖς* see G. Hermann De duabus inscr. Gr. 1835. p. 13.]—Tomb of a hunter (a stag devouring the fruits placed before him), relief from Megara in Vienna, Wiener Zeitschr. 1832. No. 144.

432. SKELETONS (*σκελετοί*, larvæ),—under which term are 1 only, in general, to be understood among the ancients, fleshless forms shrivelled into skin and bone,—as well as death's heads, did not make their appearance as symbols of death until later times and on monuments of no artistic importance. At Trimalchio's feast a silver skeleton admonished to the en- 2 joyment of life, and Appuleius was accused of carrying about him a larva (larvalis imago, sceletus) as an amulet or charm.

1. Several things of this nature brought together by Welcker, Sylloge p. 98. The tomb-stone with the inscription cited there and a larva be-

neath was to be seen in 1822 in the cellars of the British Museum. On a sepulchral monument from Pompeii a relief with a skeleton adorning a woman with ribbons, Mazzois Pomp. i, 29. Cippus at Naples with a skeleton, from whose mouth a butterfly is floating away, Neapels Ant. s. 61. A skeleton escaping from the urn (on skeletons in amphoræ, comp. Steinbüchel Alterth. s. 67.), while Eros sends light into it, Impr. d. Inst. ii, 58. A skeleton dancing to Silenus' flute, Wicar iii, 28. See also Gori Inscr. i. p. 455. and the gems in Christie, Painted Vases 4. 6. (skeletons with lanterns). On the skeletons of Cuma (§. 260. R. 1.), works by Jorio, Sickler, Blumenbach, Gott. G. A. 1823. s. 1243. Göthe Werke xlv. s. 194. Olfers, Schriften der Berl. Akad. 1830. s. 1. Tf. 1—4. [Stackelb. Gräber s. 16. "no dancing skeletons, but dry haggard human bodies?" The shades leave the graves larvali habitu, nudis ossibus coherente, Seneca Ep 24. ossea forma, Ovid Ib. 146. So the two figures on a vase, Mus. Chiusino ii. tv. 168.] List of the skeletons in ancient art, *ibid.* s. 30 ff. Tf. 5. A bronze larva, consisting of skin and bones, was said to have been consecrated by Hippocrates at Delphi, Paus. x, 2, 4.

2 The larva argentea in Petron. 34., sic apta ut articuli ejus vertebræ laxatæ in omnem partem flecterentur, was accordingly a regular skeleton. A skeleton at a feast also on the relief in the Louvre 25.—Appul. de magia p. 68. Bip.

### III. SUBJECTS FROM THE REST OF NATURE.

#### 1. ANIMALS AND PLANTS.

- 1 433. The mastery of the ancients in the representation of the NOBLER kinds of animals arose from their fine sense of characteristic forms. The horse was immediately connected with the human form in Greek statues of victors and Roman statuæ equestres; although seldom slender and high, the horses of Greek works of art, however, are very fiery and spirited, those of Roman execution more clumsy and massive; their pace is frequently an artificial one which they were taught—
- 2 ambling (tolutim). According to Pliny the tutelarii were responsible with their lives for a dog licking his wounds, in the Capitol, because it was of inestimable value; there are animals of this class of distinguished beauty; as well as wolves, bulls, rams, boars, lions and panthers, in which sometimes the forms of these animals are as grandly developed as the
- 3 human forms in gods and heroes. To represent powerfully-designed wild animals, especially fighting with one another, was one of the first efforts of early Greek art.

1. Winck. Werke iv. s. 236.

2. Iconic horses, Ælian V. H. ix, 32. Calamis' horses §. 112. 2. Marcel de Serres Ueber die Thiere der alten Kunst, Bibl. Univ. 1834. Mars



p. 231 sqq., distinguishes four breeds of horses, the African, Apulian, Thessalian and Sicilian. The same lately on the animals on the mosaic of Palæstrina; Froriep. Notizen 1834. N. 922 ff. Very erroneous on the whole. The heads from the Parthenon are celebrated §. 118, 2, c., as are also the Venetian horses (compared with the former by Haydon, L. 1818. and Göthe Werke L. s. 118.) St. di San Marco i, 43 sqq § 261. R. 2., those of Monte Cavallo §. 414. R. 4., that of Marcus Aurelius §. 204. R. 4. Falconet Œuvres ii p. 1. comp. i. p. 157, those of the Balbi §. 421. R. 4., one in Florence, Gall. St. 80. (comp. 81—86). Herculean quadriga of bronze, Ant. Erc. vi, 66. Horse's head from the Colombrano palace at Naples, Göthe W. xxviii. s. 34. M. Borb. iii, 10. [Cicognara Storia d. scult. iii tv. 19.] Fine horse-head in bronze, gilded, in Augsburg (Raiser §. 264. R. 2.). Fabulous horse (βροτοπικον;) on coins of Nicæa, Mionn. Suppl. v. tb. 1, 2. p. 148. no. 861., comp. Sueton. Cæs 61. Very fine ones on Thessalian and Sicilian coins. We learn from Xenophon, Virgil, Columella and Oppian what were the notions of the ancients in regard to beauty in horses. Explanation of the muscles and the bas-reliefs on E. Matthæi's model of a horse by Seiler and Böttiger. Dr. 1823. Comp. above §. 424, 1. [Ruhl ueber die Auffassung der Natur in der Pferdebildung antiker Plastik, Cassel 1846. 4to.] *Mules* especially on Sicilian coins. [Eutyclus with his *ass* Nicon, caused by Octavian to be represented in bronze at Nicopolis in commemoration of the lucky omen of meeting them, Plut. Anton 66., removed to the hippodrome at Constantinople according to a schol. in the Palatine manuscript. Creuzer zur Archæol. i. s. 47.]

3. A *dog* scratching his ear, an excellent work, in Naples. Splendid molossi, Cavac. i, 6. Mon. Gab. 43. *Wolf* of Belvedere, a gigantic animal. Myron's *cow* §. 122, 2 comp. PCl. vii, 31. Toro Farnese §. 157., bronze in Venice, S. Marco i, 47. Bronze in Dresden (after Strongylion?) Meyer Gesch. Tf 9 c. Fine bulls on coins of Epirus, Gortyna, §. 350. R. 5. 351. R. 4. Bulls which have *καμπάς* on their backs like camels Arist. H. A. viii, 29, gibberes, like those of Cyprus, Serv. Georg. i, 138., Syria, Caria, Plin. viii, 45., deformis scapulis torus eminet, Calpurnius vii, 61., comp. a coin of Gordian at Ephesus in Tristan T. ii. The *goat*, which figures in the primitive history of Macedonia, is magnificently represented on coins, Mionnet Suppl. iii. pl. 9, 4—6. Giustiniani goat. Fine bronze of a *chamois*, M. Borb. i, 51. Bronze *rams* at Palermo, Göthe Werke xxvii. s. 121. [both from Syracuse perfectly alike, and two similar ones are said to have been sent to Spain in the time of the Spanish supremacy.] On the aries gutturratus, in Florence and Rome, a treatise by Ad. Fabroni. Calydonian *boar*, in Byzantium, mentioned by Nicetas p. 357. comp. Anth. Pal. xv, 51.; a very fine one, M. Flor. iii, 69. Fine wild-swine on coins of Clusium, Ætolia, N. Brit. 5, 25. A *sow* suckling, PCl. vii, 32.; comp. §. 418. R. 3. Swine, resembling those of China, on gems, Impr. d. Inst. i, 51. 52. Sow with young, ibid. iii, 55. *Lions* at Venice from the Peiræus of Athens, S. Marco ii, 48. 49. §. 253. R. 2. Farnesian lion, M. Borb. ix. front. Splendid figures on coins and gems, comp. Jen. LZ. Erg. 1815. s. 290. Lion hewn out of the rock, in Ceos, in Bröndsted Voy. i. p. 11. Similar ones here and there in Greece. On the tombs of heroes (Ptolem. Hephæst. p. 147. Bekker), for instance, of Hector on the tab. Iliaca and of Leonidas at Thermopylæ. Lion on coins of Miletus *λέων γίγας*. Anthol. Pal. vi, 256. J. de Witte Ann. vi. p. 343. Lioness with a young lion

Impr. iii, 54. On the conformation of the lion (of Syrian race), bull (*bos urus*), boar (*sus Æthiopicus*) on the temple of Olympia, Geoffroy, St. Hilaire Rech. au sujet de quelques fragm. P. 1833. [vagaries; see Bonner Kunstmus. 2d ed. p. 168.] Colossal lion at Chæronca, Dupré Voy. pl. 17. Lion from Plataea, L. 708 b. Bacchian *panther* on coins with thyrsi or lances in its jaws. Battle of panthers and lions, powerfully designed, Laborde Vases ii, 21. Comp. above §. 322. R. 4. 427. R. i *Tigers* are more rare than panthers and leopards. *Elephants* as torch-bearers on coins of the Seleucidæ, comp. Sueton. Cæs. 37. *Camels* with foals, of ivory, Buonarr. Medagl. p. 365. [Napels Ant. Bildw. Marmore no. 499. *Rhinoceros* ibid. no. 509.] An assemblage of animals of ancient art, with eagles, peacocks and storks, PCI vii, 26—34. Bouill. iii, 95. Clarac pl. 350. An *eagle* with a serpent, Nicetas de stat. c. 8. Ictinus' owl, Lobeck Aglaoph. p. 973. Fine young stag in bronze, M. Pourtalès p. 20, from the neighbourhood of Sybaris, the casting defective. [One the size of life in black marble, in the Museum of the Lateran.]

4. The Homeric and Hesiodic descriptions, the archaic vases and Clusinian vessels, the Etruscan bronzes, the earlier coins and engraved stones show the prevailing taste for battles of wild animals. (The so-called *Ægyptising* vases are satisfied with mere collocations.) The mode of introducing them is often quite in the style of arabesques.

- 1 434. INFERIOR kinds of animals, marine-animals and polypi, were chiefly treated in a style which rather strives to represent the bold and picturesque forms of such natural objects in a general way, than the accurate conformation of the particular species. In like manner, we may say that in the ENTWINED PLANTS in vase-paintings, as well as in the garlands and festoons of decorative architecture and vase-work, although there are manifold deviations from the objects imitated in individual features, yet the spirit and character of the vegetation are
- 3 often profoundly seized. But in all COMPOSITIONS of different animal forms, which were partly introduced from the East, but were developed with genuine Hellenic sentiment, there is especially displayed a spirit which conceived natural life, in its creative fulness of power, with equal truth and boldness; hence such forms present themselves to us as real and actu-
- 4 ally existing beings. A totally different spirit from this simple feeling of nature breathes in the GRYLLI of later times on gems; wit in the combination of things completely different, often also an allegorically expressed reflection, here lie at the foundation.

1. V. the sea-animals on vases (which are often entirely painted over with them), for example Millingen Un. Mon. 10. Yet there were also even under Phidias' name the most accurate imitations of bees, flies, cicadæ (comp. §. 159. R. 2.), and rare kinds of animals also are often faithfully represented in antiques, Blumenbach Commentatt. Soc. Gott. xvi. p. 184. Painted cobwebs, Philostr. ii, 28.

2. See as to Greek vases Millin i, 15. 22. ii, 32. 39.; Roman works in

Cavaceppi, Piranesi's Vasi and elsewhere. The difficulty of distinguishing different kinds of plants on ancient works of art is remarked by Sprengel, *Hist rei herbariæ* i p. 29. Imitations of fruits in wax, §. 305. R. 4, and in *rhypparography* [rhopography] §. 163. R. 5. 210. R. 6. 211. R. 1. Ant. Erc. i, 9. 11. 45. 47. and many others.

3. Marcel de Serres Ueber die Wunderthiere der alten Kunst, *Bibl. univ.* 1834. Févr. p. 160. also finds much truth to nature in these fantastic compositions.—The *sphinx* on the coins of Chios as well as Gergis, Streber *Münchner Denkschr. Philol.* i. s. 200. (an allusion to the Sybil) is that of Egypt, only more slender, and winged [as in Eurip. *Phœniss.* 809.]. *Griffins* §. 361. at the end. *Tragelaphi* and other grotesque animal figures on the vases §. 75. R. 2. 171. R. 2., comp. 238. R. 4. Such were esteemed on silver vessels *ἐν προτομαῖς* Juven. i, 7. Böckh, *Staatsh.* ii. s. 305. On the composition of the *protomæ* of different animals on gems and coins (lion and bull, bull and goat, and the like, often with wings) §. 241. R. 3. The winged sow of the Clazomenian popular legend (*Ælian H. A.* xii, 38.) is even found on very old gold coins of the city, *M. Brit.* xiii, 23. A fine panther with wings and horns killing a stag, *Woburn Marb.* 11. Two griffins on a stag, *Impr. d. Inst.* iii, 91.—The monster on the walls of Amphipolis, *Cousinéry Voy.* pl. 8., bears some resemblance to that on the coins of Alexandria, *Eckhel Syll.* tb. 6, 15.

4. The Grylli (§. 163. R. 3) chiefly in jasper, *Lipp.* i, ii, 517 ff. *Suppl.* ii, 413—428. *Raponi tv.* 52. *Tassie* p. 709. *Impr. d. Inst.* iii, 48. iv, 67. 68. They are also found on coins, especially of Signia, *Steinbüchel Alterth.* s. 78. 144. 244. They sometimes spring from the conjunction of Bacchian masks with other countenances.—The representations of animals, especially insects, in human occupations, in mural paintings and gems, are not to be taken in the spirit of the animal apologue, but only as sports.

## 2. ARABESQUES, LANDSCAPE.

435. The living and genial conception of nature which 1  
pervades ancient art was well adapted for ARABESQUES (§. 24.  
R. 2.), the age of which in Greek art reaches very far back;  
on the contrary LANDSCAPE in the modern sense was just as  
little suited to the ancient style of art; we only find it at a  
later period and on a small scale. Greek art required of its 2  
subjects an intimate relation, a close connexion of life and  
form, of spirit and embodiment; everything in it received pre-  
cisely thereby a decided character, a distinct physiognomy.  
The mysterious boding twilight of spirit which the landscape  
breathes into us, must have seemed to the ancients, from their  
tendency of mind, incapable of artistic development; their  
landscapes therefore were generally conceived rather in a play-  
ful manner than with earnestness and feeling; the pleasing  
effect of a variety of buildings and pleasure-grounds, and nume-

rous figures, is everywhere preferred, in the Herculanean pictures, to the impressiveness of solitary scenes of nature. Their paintings of nature also gave occupation to a scientific attention, from their map-like survey of extensive tracts of country, and furnished a pictorial chorography and ethnography.

1. The age of Arabesques (*Ἀραβεςμα* in Homer, afterwards called *φουράκια* and *ζωδάκια*) is proved especially by the vases; pretty nearly the same arabesques in vase-paintings, as M. Blacas pl. 25.,—sports of humour, where every interpretation is questionable,—and in terracottas of the Brit. Mus. tv. 14, 22. 18, 31. their rich development in after times through Roman mural paintings, §. 210 sqq., candelabra, §. 302. R. 3., and other vessels. For the history of Arabesques H. Hase *Palæologus* s. 90. [Gruber Description of the plates of fresco decorations and stuccos in—Italy, with an essay on the Arabesques of the Ancients as compared with those of Raphael and his school, by Hittorff L. 1844.]

2. See §. 209, 4. Of the nature of landscape was the *Vetus pictum Nymphæum exhibens* ed. L. Holstenius (ex æd. Barberinis). R. 1676. Harbours, §. 296. R. 6. Labyrinthus, Mæander, Fest. Non. Villas in the sea, Gell. N. Pomp. vign. 9. The picture, Winck. M. I. 208., is an example of how much the ancients required human life and the works of man in landscape. Yet they sometimes succeeded in producing in a small relief a truly rural and solitary impression by means of a couple of merely indicated trees and rocks, and a few clambering goats, for ex. L. 387. Bouill. iii, 57, 9. Clarac pl. 144. Comp. the Athenian relief tablet, Walpole Trav. last pl.; such little scenes recal the ancient *rhopography* §. 163. R. 5. Representation of an habitual mood of the mind (sense) by the imitation of a corresponding mood of nature (truth), the main problem of the art of landscape painting, Carus Briefe ueber Landschaftmahlerei Lpz. 1835. 2. Aufl. Br. 3. s. 41.

3. See in Philostratus the paintings of the marshy country i, 9., the very ingeniously conceived one of the Bosphorus i, 12. 13, of the Islands ii, 17., among which could be recognised the Cyclades Ceos, Tenos, Delos and Rheneia, Melos, Siphnos and Naxos, comp. §. 384. R. 4. These had certainly a great resemblance to the mosaic of Palestrina §. 322. R. 4. Another but more mythological representation of Egypt, on the Egyptian goblet, §. 315. R. 5. Visconti PCL. iii. tv. c. Others more comic, Brit. Mus. Terrac. 36. Egyptian landscapes were in much favour at Rome, especially in mosaic, somewhat like the Chinese pictures at the present day, PCL. i. p. 14. n. Gardens of Alcinous on coins of Corcyra. Treatise by Cel. Cavedoni.

According to Eustath. ad Dion. p. 87. painters were wont to give hills the form of lions and other animals. At Antioch there was a so-called Charonian head hewn out of the rock, Malalas p. 205. Tzetz. Chil. ii, 920.

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## 3. AMULETS, SYMBOLS.

436. We conclude with a hasty notice of the amulets of 1 antiquity, which from their nature everywhere transgress the limits of art, nay are even in direct contradiction to the artistic sense. The dreaded *invidia*, according to the belief of antiquity, was with so much the greater certainty warded off, the more repulsive, nay disgusting the object worn for that purpose; and the numberless PHALLIC bronzes, although originally symbols of life-creating nature, had afterwards, however, only this meaning and aim. The eye, the foot, the hand variously applied, 2 are to be met with in symbolical and superstitious significance; all the limbs of the human body were modelled without particular signification as consecrated offerings to Esculapius for recovery from sickness. Figures from the Egyptian religion 3 and Alexandrine eclecticism are otherwise by far the most usual on amulet stones.—Fulness of life, health and bloom 4 were most usually denoted in the later period of art, by the CORNUCOPIA, which was also doubled, as an independently existing symbol. Where a secret sense is given to MATHEMATICAL 5 lines and figures, arbitrarily or from philosophical crotchets, all artistic activity completely vanished with the natural unity of the external and internal.

1. The *phallus* on houses in Pompeii with the inscription, *hic habitat felicitas*, is well known. Perhaps the oldest amulet of the kind is to be seen on the walls of Alatrium, Dodr. Views pl. 92. [The Editor found a similar one on a wall of the H. y Antheia.] An ithyphallic figure was probably called *tycho* ol of Tyche. Probably the ordinary *βασκάνιον*, fascinum, be ops was also the same, Pol-lux vii, 108. (γελοῖά τινα, turpici 340. Arditi Il fascino e l'amule l fascino presso gli antichi. N. 1825. 4to. Il fico is often c with phalli as an amulet, Ant. Erc. vi, 99. Phalli alati. But *death-like* figures served this purpose, and a kind of *grasshopper*, which might be regarded as a larvalis imago, is said to have been erected before the acropolis by Pisistratus as a *καταχύν*, fascinum. Hesych., comp. Lobeck Aglaoph. p. 970. Hence the grasshop-per in all sorts of human occupations on gems, Impr. d. Inst. ii, 93. 95.

2. The *malus oculus* is most interestingly represented in the relief Woburn Marbles 14., comp. Millingen Archæol. Brit. xix. p. 70. where it is exposed to every kind of insult and filth. In a similar way we see it attacked by many sorts of animals on gems (Lippert Suppl. ii, 466. Caylus v, 57. vi. 38. Kopp, Palæogr. iii. p. 604. and Expl. inscr. obsc. in amuleto. Heidelb. 1832.), which are all to be referred thereto, and not to eye-healing. *Pedes votivi*, entwined with serpents, with Capricorn thereon as a propitious sign, and the inscription, *faustos redire*, Passeri, Luc. fict. ii, 73. Feet, as signs of presence at places of pilgrimage. Amulet hands in Caylus iii, 63. Causseus M. Rom. vi, 11–14 etc. *Hands of*

*concord*, dextræ, Caylus v, 55, 4. Montf. iii, 197. *Enclasped hands*, often on gems and coins. Ears of corn growing out of them, tropæa along with them. On limbs as consecrated offerings for convalescence, C. I. 497 sqq. 1570. Some of the sort in the Brit. Museum. A person is pulled by the ear, with the inscription *μνημονευε*, in gems and coins, Böttiger's Op. p. 116 sq.

3. On *amulets*, works written by Gaffarel, Arpe and others. Even physicians, as Alexander of Tralles, recommend *medicæ gemmæ*. The figure of Serapis was a customary phylacterion. One of the best works of the kind is the stone with Horus-Harpocrates on both sides and the inscription: *Μεγας Ὀρος Ἀπολλων Ἀρποκρατης ἐνὶ λατῶς τῷ φορουντί*, Eckhel Pierr. grav. pl. 30. Impr. d. I. iii, 99. 100. Abraxas §. 408, 8.

4. *Cornucopia*, entwined with serpents, on coins of the Bylliones, perhaps in reference to Cadmus. N. Brit. 5, 12. The double horn, which so often occurs on coins with boys' heads, (with the heads of Epiphanes and Callinicus on coins of Commagene,) was called *δικέρας*, Athen. v. 202 c. Kramer Ueber den styl der gemahlten Thongefässe s. 127. Lippert Suppl. ii, 398. According to Athen. xi. 783 c. the cornucopia was also called *Ἐνιαντός*; comp. however v, 198 a.

5. On the *pentalpha* especially Lange in Bött. Archæol. u. Kunst i. s. 56.—The mystery types on early Greek coins regarding which see Stieglitz Unterh. ii. s. 17., are so in reality only to a very small extent. The figure of the three revolving feet, which was formerly taken to be a symbol of Trinacrian Sicily, is found to have been of far more extensive use, especially on coins of Cilicia, Pamphylia and Cyprus, and on Panathenaic vases, and does not seem to be yet satisfactorily explained. On coins of Panormus the three legs, Medusa's head in the middle, ears of corn between. Torremuzza Siciliæ numi tb. 58. 59.

paintings of Homer cit.  
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 and Naxos, colla res). Coi  
 to the mos<sup>to</sup> contro de  
 combined w<sup>to</sup>

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*The following Additions and Corrections, furnished chiefly by Professor  
Welcker, were too late to be embodied in the Work.*

Page 18, line 3 from the bottom, after 1847 insert—"Heyne's Akademische Vorlesungen über die Archäol. der Kunst des Alterthums Braunschweig 1822 (containing chiefly the mythology of art)," and remove the bracket after 1847 to the end, placing it after *published at all*.

- 27, — 18, after *eagle* insert—Idem Alte Denkmäler i. s. 3—19.
- 34, — 17, after *Iliad* insert—xxiv, 15. Theodoridas ep. 7. and Leonidas ep. 16. speak of this figure, and also Palæph. 9 seems to have it in view, καὶ ἡμεῖς ἵδμεν σάμψδα αὐτὴν, see Welcker Alte Denkm. i. s. 216.
- 41, — 10, after 408 insert—Gerhard Kunst der Phœnicier s. 14. not. 51. 58. s. 41. not. 58.
- 49, — 4, after Bupalus insert—Although four generations, which Pliny gives, by no means make up 60 Olympiads.
- 52, — 8 from bottom, after 162 insert—R. Rochette Questions de l'Histoire de l'Art, p. 194 sq.
- 53, — 15 from bottom, for 17 read 23.
- 56, — 6, after 1829 insert—Welcker Alte Denkm. i. s. 30—66.
- 56, — 2 from bottom, after 69 insert—comp. Scharf Obs. on the peculiarities of sculptures seen on the Monum. of ancient Lycia 1847.
- 62, before line 13 from bottom insert—17\*. The relief with the murder of Ægisthus, §. 364. no. 8.
- 63, — 8 from bottom, after 5 insert—Mon. Ined. 38.
- 66, — 10 fr. b., after *probably* insert—*long*, and after Gr. dele A.
- 92, — 9 fr. b., after *original* insert—a torso of great beauty which was excavated at Treves in 1847.
- 94, — 17, after 1806 insert—Welcker Alte Denkm. Th. i. s. 417—429. And in line 18 for 35 read 85.
- 97, — 26, after sect. 1. insert—Welcker Alte Denkm. i, 204.
- 99, — 5, insert at the end—Welcker Alte Denkm. i, 274.
- 102, — 11, for 149 read 151.
- 105, — 15 fr. b., after *style* insert—Sir Chas. Fellows' Account of the Ionic Trophy Monument excavated at Xanthus. London 1848. 8vo. Col. Leake in the Transactions of the Royal Society of Literature ii. p. 27. 37 1847. and on the Greek inscription Th. Bergk in Gerhard's Archäol. Zeitung 1847. s. 34\*. Watkins Lloyd Xanthian Marbles: the Nereid monument, an Historical and Mythological Essay, London 1845. 8vo. contains nothing that concerns the archæological question.
- 118, — 4, after Nero insert—Caylus in the Mém. de l'Acad. xxx, 442.
- 119, — 2, after 480 insert—Sillig Plinii Præfatio et liber xxxv. 1849. p. 64 sq.
- 158, — 4 fr. b., after Campana. insert—Campana's tomb at Veii, with fantastically formed animals painted with variegated colours, is figured in Canina's Antich. di Veii tv. 31. p. 75., important for the antiquities of art, as are also the vases with animals found in Veii tv. 34. 35. p. 76., of the second century of Rome and of Corinthian origin according to p. 80 sq.

Page 227, line 26, after Rosellini II. insert—advancement as regards industry,  
from Ramesses V. (Sesostris) onwards decline.

- 336, — 1, for 17. 18. read 23. 24.
- 405, — 15, for 7 read 13.
- 405, — 30, for 15 read 22.
- 409, — 1 from bottom, for 11 read 17.
- 419, — 23, for 16 read 22.
- 453, — 27, for 15 read 14.

# ERRATA.

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- Page 9, line 7, for *illusive* read *allusive*.  
 — 15, — 15 from the bottom, for *Belloni* read *Bellori*.  
 — 27, — 5, for *Ulrick* read *Ulrichs*.  
 — 27, — 6 from bottom, place the [ before "A portion" in the next line.  
 — 49, — 20 from the bottom, for *brass-cutter* read *brass-caster*.  
 — 77, — 22 and elsewhere, for *Ulrichs* read *Ulrichs*.  
 — 80, — 10, for *piliere die* read *pilae i dei*.  
 — 113, — 9 from the bottom, for *Scheider* read *Schneider*.  
 — 130, — 15 from the bottom, for *author's* read *author*.  
 — 145, — 7 from the bottom, for *Gozza* read *Gozzo*.  
 — 171, — 18, for *bust* read *bustum*.  
 — 177, — 5, for *description on* read *description*. On.  
 — 206, — 15 from the bottom, for *as* read *on*.  
 — 215, — 12, place a ) after 167.  
 — 215, — 22, for 30 read 140.  
 — 220, — 12, for *ναγρίς* read *ναγρίς*.  
 — 244, — 16 from the bottom, for *an iron* read *a hammered*.  
 — 258, — 14 from the bottom, *dele the full stop after* *Bamian*.  
 — 276, — 23, for *Campana* read *Campana's*.  
 — 276, — 5 from the bottom, for *Gabus* read *Gabii*.  
 — 285, — 18, for *the work* read *in progress*.  
 — 287, — 16 from the bottom, for *Rimes* read *Nimes*.  
 — 289, — 4 from the bottom, for 1844 read 1846.  
 — 299, — 1 from the bottom, for *election* read *doctrine*.  
 — 309, — 23, for *nomines* read *nominis*.  
 — 338, — 5, insert a hyphen after *mulo*.  
 — 344, — 8 from the bottom, *dele the comma after* *mira*.  
 — 385, — 23, for *Romans* read *Roman*.  
 — 390, — 11, insert a ) after *ibid*.  
 — 402, — 4, for *than* read *that*.  
 — 405, — 3, for *refer* read *refers*.  
 — 411, — 19, for *tuining round* read *turned down*.  
 — 427, — 29, for *Guathia* read *Gnathia*.  
 — 437, — 19, for *μάνναος* read *μάνναος*.  
 — 451, — 17, for *candelabra* read *candelabrum*.  
 — 457, — 1 from the bottom, for *Viret* read *Vinet*.  
 — 470, — 23, for *Solionto* read *Solunto*.  
 — 481, — 6, for *totav*. read *to tav*.  
 — 494, — 14, for *Zagæus* read *Zagreus*.  
 — 497, — 2 from the bottom, for *Petronio* read *Petronia*.  
 — 500, — 5 from the bottom, for *pans* read *spans*.  
 — 503, — 2 from the bottom, for *dæmonac* read *dæmonic*.  
 — 517, — 12 from the bottom, insert a comma after *enveloped*.  
 — 523, — 10 from the bottom, for *Nisyres* read *Nisyros*.  
 — 524, — 8, for *Proel* read *Pioel*.  
 — 525, — 12, for *at Vaseggio* read *in Baseggio's*.  
 — 525, — 14 from the bottom, for *on* read *in*.  
 — 536, — 25, for *in dolphins* read *on dolphins*.  
 — 538, — 1, *dele the a before* *Pacetti*.  
 — 553, — 22, for *πνεύματος* read *πνεύματος*.  
 — 574, — 24, *dele the comma after* *statue*.  
 — 575, — 11 from the bottom, insert a ) after *subject*.  
 — 575, — 3 from the bottom, insert a comma after *Naples*.  
 — 581, — 23, for *thalamas* read *thalamus*.  
 — 581, — 7 from the bottom, insert a comma after *all* instead of after *war*.  
 — 583, — 7, for *grieves* read *greaves*.  
 — 585, — 15 from the bottom, for *Polymester* read *Polymestor*.  
 — 594, — 18 from the bottom, for *Harmonus* read *Harmodius*.  
 — 605, — 24, *dele the the before* *Dubois*.











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